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The  
FREEBOOTERS,

*A Grand Tenor Comic Opera*  
IN TWO ACTS.

as Performed at the

Theatre Royal English Opera House,

*Composed by*

F. PAPER.

The Poetry by HAMPDEN NAPIER Esq<sup>r</sup>

*Arranged & Adapted to the English Stage*

By

WILLM HAWES,

Musical Director to the Theatre Royal English Opera House.

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at 1500 ft

Aug 11 1894

# THE GRAND OVERTURE,

to the Opera of

# The Freebooters.

as Performed at the

*Theatre Royal, English Opera House,*

and under the direction of

## W<sup>M</sup> HAWES,

Composed by

## F. PAER.

*Ent. Sta. Hall.*

*J. Hall.*

Pr. 2/6

*London Printed & Published by W<sup>m</sup> Hawes, 7, Adelphi Terrace.*

*& may be had at the principal Music Shops.*

### ALLEGRO VIVACE:

ff fz fz

pp

Sempre piano

Freebooters

*W. Hawes 172*  
*W*

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a complex, flowing melody in the upper staff and a more rhythmic accompaniment in the lower staff.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a complex, flowing melody in the upper staff and a more rhythmic accompaniment in the lower staff. Dynamic markings *fz*, *f*, and *p* are present in the upper staff.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a complex, flowing melody in the upper staff and a more rhythmic accompaniment in the lower staff. Dynamic markings *fz*, *f*, *p*, *f*, and *ff* are present in the upper staff.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a complex, flowing melody in the upper staff and a more rhythmic accompaniment in the lower staff. Dynamic markings *ff* and *f* are present in the upper staff.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a complex, flowing melody in the upper staff and a more rhythmic accompaniment in the lower staff.

Sixth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a complex, flowing melody in the upper staff and a more rhythmic accompaniment in the lower staff. Dynamic markings *fz* are present in the upper staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. It includes dynamic markings *f* and *p*, and the instruction *Sempre*.

Second system of musical notation, continuing the grand staff. It includes the instruction *Dol:* (Dolce).

Third system of musical notation, continuing the grand staff. It includes the instruction *Stacc:* (Staccato).

Fourth system of musical notation, continuing the grand staff.

Fifth system of musical notation, continuing the grand staff. It includes the dynamic marking *f*.

Sixth system of musical notation, continuing the grand staff. It includes dynamic markings *ff* and *fz*.

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic marking. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music continues with a melodic line in the upper staff and a more active accompaniment in the lower staff, featuring many sixteenth notes.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature changes to two flats (Bb, Eb). The music features a melodic line with accents in the upper staff and a bass line with a wavy, tremolo-like texture in the lower staff. A piano (*p*) dynamic marking is present.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (Bb, Eb). The music is characterized by a dense texture of sixteenth notes in both staves. A pianissimo (*pp*) dynamic marking is present.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music continues with a melodic line in the upper staff and a bass line with a wavy, tremolo-like texture in the lower staff.

Sixth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music features a melodic line in the upper staff and a bass line with a wavy, tremolo-like texture in the lower staff. A pianissimo (*pp*) dynamic marking and the instruction "Staccato." are present.

First system of musical notation, consisting of two staves. The upper staff features a complex melodic line with many sixteenth notes and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, consisting of two staves. The upper staff continues the intricate melodic pattern. The lower staff shows a more rhythmic accompaniment with some rests.

Third system of musical notation, consisting of two staves. The upper staff has a dense melodic texture. The lower staff features a series of chords, some with slurs, providing a steady accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff continues with its melodic complexity. The lower staff has a more active accompaniment. A dynamic marking *f* (forte) is placed above the lower staff, and the word *Stacc:* (staccato) is written above the upper staff.

Fifth system of musical notation, consisting of two staves. The upper staff has a very dense texture of notes. The lower staff continues with its accompaniment. A dynamic marking *ff* (fortissimo) is placed above the lower staff.

Sixth system of musical notation, consisting of two staves. The upper staff features a melodic line with some slurs. The lower staff has a rhythmic accompaniment with some slurs.

First system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The first measure of the upper staff is marked with a piano dynamic *p*. The word *Dolce* is written above the second measure of the upper staff. The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

Second system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

Third system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

Fourth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff. A forte dynamic *f* is written above the lower staff in the fourth measure.

Fifth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.





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*Chorus*

*"Heroes live beneath the sky boys."*

# The Introductory Chorus,

to the Grand Opera called

## THE FREEBOOTERS,

*at the*  
*Theatre Royal, English Opera House.*

Composed by *H. Paer,*

*Arranged & Adapted to English Words by*

**W<sup>m</sup> HAWES,**

*The Poetry by Hampden Napier Esq<sup>r</sup>e*

*Ent. Sta. Hall.*

*7 1831*

*Pr. first Part 2/6*  
*Complete ..... 7/-*

*London, Printed & Published by W<sup>m</sup> Hawes, 7, Adelphi Terrace,*  
*& may be had at the principal Music Shops.*

ALLEGRO  
GIUSTO

*f*

Freebooters.

*W. Hawes 5/11*

TENORE 1<sup>ma</sup>

Here we live be.....neath the sky, boys,

TENORE 2<sup>da</sup>

Here we live be.....neath the sky, boys,

BASSI.

Here we live beneath the

*p*

*f*

Free as are its sum.....mer breezes,

Free as are its sum.....mer breezes,

sky, boys,

Free as

*p*

*f*

Since what....e'er our fan...cy pleas-es,

Since what....e'er our fan...cy pleas-es,

are its summer breezes, Since what....e'er our fan...cy pleas-es,

Is the law that we obey, Since what'er our fancy pleases, Is the  
 Is the law that we obey, Since what'er our fancy pleases, Is the  
 Is the law that we obey, Since what'er our fancy pleases, Is the

law that we obey, that we... obey, that we... o-  
 law that we obey, that we... obey, that we... o-  
 law that we obey, that we... obey, that we... o-

hey. Fill your cups and fill them  
 hey. Fill your cups and fill them  
 hey. Fill your cups and fill them

high, boys, Drink to bra..ve..ry and beauty, fill your cups, and drink to bra..ve..ry and

high, boys, Drink to bra..ve..ry and beauty, fill your cups, and drink to bra..ve..ry and

high, boys, Drink to bra..ve..ry and beauty, fill your cups, and drink to bra..ve..ry and

beau... ty.

beau... ty.

beau... ty.

Song and wine and wealthy boo... ty, Be our fortune night and

Song and wine and wealthy boo... ty, Be our fortune night and

Song and wine and wealthy boo... ty, Be our fortune night and

day, Be our for...tune night and day... Song and

day, Be our for...tune night and day... Song and

day, Be our for...tune night and day... Song and

*p* *ff*

wine and weal...thy boo...ty, Be our for...tune, our

wine and weal...thy boo...ty, Be our for...tune, our

wine and weal...thy boo...ty, Be our for...tune, our

for...tune night and day, night... and day,

for...tune night and day, night... and day,

for...tune night and day, night... and day,

night... and day.

night... and day.

night... and day.

LENA.

CECCHINA. We have nought to do... with quarrel,

OGGERO. We have nought to do... with quarrel,  
You who are not fit... for quarrel,

We can sing and

We can sing and

Can but sing and



dance and carol, Myrtle wreaths instead... of laurel,  
 dance and carol, Myrtle wreaths instead... of laurel,  
 dance and carol, Leave for us the manly laurel,

CORO

We... will braid amid our hair. Fill your cups and fill them  
 We... will braid amid our hair. Fill your cups and fill them  
 Myrtle best becomes the fair. Fill your cups and fill them

high boys, Here's a rich and speedy booty,  
 high boys, Here's a rich and speedy booty,  
 high boys, Here's a rich and speedy booty,

Freebooters.

LENA.

Myrtle wreaths instead of laurel, We will braid a...

CECCH:

Myrtle wreaths instead of laurel, We will braid a...

OGGERO.

Leave for us the manly laurel, Myrtle best be...

CORO unis:

Song and wine, and smiles of beauty, After

mid our hair, We will braid a... mid our hair.

mid our hair, We will braid a... mid our hair.

comes the fair, Myrtle best be... comes the fair.

toil our hearts to cheer, After toil our hearts to cheer, Af...ter

We'll braid a... mid our hair,

We'll braid a... mid our hair,

be... comes be... comes the fair,

toil our hearts to cheer..... After toil our hearts to

*p* *f* *p* *ff*

We'll braid a... mid our hair, we'll braid our hair, we'll braid our

We'll braid a... mid our hair, we'll braid our hair, we'll braid our

be... comes the fair, be... comes the fair, be... comes the

cheer..... our hearts to cheer, our hearts to cheer, our hearts to

*tr* *p* *f* *p* *f*

Freebooters.

*ff*

hair We . . . . will braid a . . . . mid our hair.

*ff*

hair We . . . . will braid a . . . . mid our hair.

*ff*

fair Myr . . . . tle best be . . . . comes the fair.

*ff*

cheer af . . . . ter toil our hearts to cheer.

*ff*

*ff*

Segue.

Allegro Vivace

*f*

UBERTO

Ever bent, on idling solely, Tell me, tell, tell me, tell,

*p* *fp*

can this endure? Do you really, find in folly, Such a

*f* *p*

LENA

To be sure! to be sure! to be sure! to be sure!

CECCHINA

To be sure! to be sure! to be sure! to be sure!

*f*

UBERTO.

'Twould methinks be better, had ye Tended more upon the

*p*

La-dy, Whom our luck the other day, Kindly threw in...to our

*f*

way; Yonder sitting sad and lonely, She doth only Sigh and

*fp* *fp* *fp* *fp*

weep in wild de...spair, Sigh and weep in wild de...spair.

LENA  
Let us in and try to cheer her, and try to

CECCHINA  
Let us in and try to cheer her, and try to

OGGERO  
Let us in and try to cheer her, and try to  
Go ye in and try to cheer her, and try to

cheer her.

cheer her.

cheer her.

*C. 1807*

Sotto Voce  
LENA  
CECCH: Who can that be?  
UBERTO  
Who can that be?  
OGGERO e CORO  
Who can

(The report of Gun is heard)

ff  
FASTER

some one near! some one near! who can that be?

some one near! some one near! who can that be?

that be? some one near! some one near! who can

Freebooters.

some one near! some one near!

some one near! some one near!

that be? some one near! some one near!

Un poco piu mosso

*ff*

*ff*

OGGERO CORO OGGERO

UBERTO Quick to arms away to duty Ho! to arms to arms a boo... ty To du.....

Quick to arms away to duty Ho! to arms to arms a boo... ty a boo.....

CORO

Ho! to arms to arms a boo... ty a boo.....



LENA  
CECCHINA

OGGERO

UBERTO

ty To du... ty

Oh! good hea...vens

Never

ty a boo... ty

Never

ty a boo... ty

fear Wait within the castle wall We shall still be hov'ring near

Do not

fear Wait within the castle wall We shall still be hov'ring near

leave us.  
OGGERO e CORO

UB: e CORO Not at all no not at all no we shall soon be back a gain yes, yes, yes,

Not at all no not at all no we shall soon be back a gain yes, yes, yes,

Freebooters.

LENA

Oh! we're all un\_done 'tis plain Oh! we're all undone 'tis plain

CECCHINA

Oh! we're all un\_done 'tis plain Oh! we're all undone 'tis plain

yes, We shall soon be back a\_gain We shall

yes, We shall soon be back a\_gain We shall

*f* *pp*

Oh! we're all undone 'tis plain undone 'tis plain.

Oh! we're all undone 'tis plain undone 'tis plain.

soon be back a\_gain We shall soon be back again.

soon be back a\_gain We shall soon be back again.

*f*

First system of piano introduction, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics markings include *p* (piano) on both staves.

Second system of piano introduction, consisting of two staves. The key signature changes to two flats (Bb, Eb) and the time signature remains 4/4. The music continues with similar rhythmic patterns. Dynamics markings include *p* (piano).

EDOARDO

Vocal entry and piano accompaniment for the first line of the song. The vocal line is on a single staff in treble clef, with lyrics: "Ah whi...ther shall I turn me. My spi...rits and my strength that". The piano accompaniment consists of two staves. Dynamics markings include *f* (forte) and *p* (piano).

Vocal entry and piano accompaniment for the second line of the song. The vocal line is on a single staff in treble clef, with lyrics: "hi...ther have borne me Be...gin to fail at length be...gin to fail at". The piano accompaniment consists of two staves. Dynamics markings include *f* (forte) and *p* (piano).

Vocal entry and piano accompaniment for the third line of the song. The vocal line is on a single staff in treble clef, with lyrics: "length No trace of li...ving thing No". The piano accompaniment consists of two staves. Dynamics markings include *f* (forte) and *p* (piano).

Freebooters.

out...let be...fore me, But low'r.....ing crags that

fling death's dark.....ness o'er..... me, my spirits be-gin to fail at

*p* *fp*

length, be-gin to fail at length! Ah!

*f*

shall I find thee never, a.....gain my love my wife.

Ah! shall I find thee, ne-ver, A-gain my love my

wife, Thou art, and wilt be ever, The I-dol of my life.

*a piacere*

*f p f colla parte p*

Hard fate so soon to se- ver... Hard fate, hard

*A Tempo*

fate..... so soon to se- ver. I-sabella!

*a piacere*

*tr*

*rf colla parte A Tempo f*

GIANNI

EDOARDO.

Ah zounds and thunder, Ye murderous rascals, Ill teach ye pity. Ha

The first system of the musical score features a vocal line for Gianni and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower in bass clef. Dynamics include *fp* (fortissimo piano) and *p* (piano).

Gianni ta'en by ban-ditti, I fear that all re-sistance, Would render worse his

The second system continues the vocal line and piano accompaniment. The piano accompaniment includes a *cres* (crescendo) marking. The vocal line is in the same key signature and clef as the first system.

fate, Ev'n if my as-sis-tance, Were not a-las too

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a dense texture of chords and moving lines. The vocal line remains in the same key signature and clef.

late, Were not, were not a-las too late.

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment includes dynamics of *f* (forte), *ff* (fortissimo), and *fp* (fortissimo piano). The vocal line is in the same key signature and clef.

LENA.

See the band returning yonder, They'll soon be at the gate, They'll soon be at the  
CECCHINA.

See the band returning yonder, They'll soon be at the gate, They'll soon be at the

gate, They'll soon be at the gate.

gate, They'll soon be at the gate.

GIANNI. CORO. GIANNI

You're a precious set of villains, Silence fellow! silence silence! Who the plague are you I

CORO. GIANNI.

wonder? Will you keep this racket under. Here's a nest of o...ver.

hearing Vagabonds, their ruffian daring 'nough to set a saint a swearing, Zounds and fury if it

*fp* *fp* *fp*

ain't, Zounds and fu...ry, Zounds and fu...ry if it ain't, Zounds and

*fp* *fp*

*fz* *p* *fz* *p*

fu...ry, Zounds and fu...ry if it ain't, Zounds and fu...ry if it

*f* *f*

LENA and CECCHINA

Here's a clat-ter what's the matter?

CORO OGGERO CORO

Silence silence fellow silence. What's the cause of all this riot? Why this man will not be

CORO UBERTO CORO

ain't, Silence silence fellow silence. What's the cause of all this riot? Why this man will not be

*pp*

*pp*  
Freebooters



LENA

Why good man you must be quiet.

CECCHINA

Why good man you must be quiet.

OGGERO

quiet, Slave, you'd bet.ter far keep quiet.

TUTTI

He's dispos'd to play the

UBERTO

quiet, Slave, you'd bet.ter far keep quiet.

TUTTI

He's dispos'd to play the

GIANNI

braggart, but it will not answer here, not an...swer here. Pray which is your honest

braggart, but it will not answer here, not an...swer here.

Ha! ha! ha! ha! Ha! ha! ha!

Ha! ha! ha! ha! Ha! ha! ha!

leader Sir, as you look rather haggard,

Softly, softly, have a care. Softly, softly, have a

*p* *f* *p*

ha ha ha ha ha ha ha ha

ha ha ha ha ha ha ha ha

That is pale and inter...esting I presume that you in...deed are Chief and Captain of this

care Silence Silence

Oh this is too much of jesting You will have a proper

Oh this is too much of jesting You will have a proper

blackguard Crew of worthy gentlemen Ah! ah!

silence be...ware be...ware let's not

beating You will have a proper beating

beating You will have a proper beating

ah! ah! ah

EDOARDO

hear such words a...gain such words a...gain He is

The first system of music consists of five staves. The top two staves are vocal staves in treble clef with a key signature of two flats. The third staff is a piano accompaniment staff in bass clef. The fourth and fifth staves are also vocal staves in treble clef with a key signature of two flats.

gone I no where see him Yes a...mid the crew he

The piano accompaniment for the first system is shown on two staves (treble and bass clef) with a key signature of two flats. It features a steady accompaniment pattern.

**LENA**

LENA's vocal line is on a treble clef staff with a key signature of two flats. The lyrics "Have a care they will not bear it" are written below the staff.

Have a care they will not bear it

**CECCHINA**

CECCHINA's vocal line is on a treble clef staff with a key signature of two flats. The lyrics "Have a care they will not bear it" are written below the staff.

Have a care they will not bear it

**GIANNI**

GIANNI's vocal line is on a bass clef staff with a key signature of two flats. The lyrics "Oh you cannot damp my spirit" are written below the staff.

Oh you cannot damp my spirit

The vocal line continues on a treble clef staff with a key signature of two flats. The lyrics "stands I must venture down to free him From the" are written below the staff.

stands I must venture down to free him From the

**TUTTI**

The TUTTI section is on a bass clef staff with a key signature of two flats. The lyrics "Have a care we will not bear it You had better quiet" are written below the staff.

Have a care we will not bear it You had better quiet

The piano accompaniment for the TUTTI section is on two staves (treble and bass clef) with a key signature of two flats. It features a more active accompaniment pattern.

First vocal staff with lyrics: You had bet\_ter qui-et be Have a care they will not

Second vocal staff with lyrics: You had bet\_ter qui-et be Have a care they will not

Third vocal staff with lyrics: No nor make a rogue of me Oh! you cannot damp my

Fourth vocal staff with lyrics: cru- el vil- lains' hands And for death why should I

Fifth vocal staff with lyrics: he Have a care we will not bear it

Piano accompaniment for the first system, including treble and bass clef staves.

Sixth vocal staff with lyrics: bear it You had bet\_ter qui-et be

Seventh vocal staff with lyrics: bear it You had bet\_ter qui-et be

Eighth vocal staff with lyrics: spi-rit No nor make a rogue of me

Ninth vocal staff with lyrics: fear it Life hath left no charms for me Life... hath

Tenth vocal staff with lyrics: You had bet\_ter qui-et be yes

Piano accompaniment for the second system, including treble and bass clef staves.

The musical score is arranged in two systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The lyrics are: "You had bet...ter qui...et be You had left hath left no charm for me Life... hath left hath No nor make a rogue of me No nor make a rogue of me". The piano part includes dynamic markings such as *f* (forte) and *p* (piano).

System 1 lyrics:  
 You had bet...ter qui...et be You had  
 You had bet...ter qui...et be You had  
 No nor make a rogue of me No nor  
 left hath left no charm for me Life... hath left hath  
 You had bet...ter qui...et be You had

System 2 lyrics:  
 bet...ter qui...et be but qui...et be but qui...et  
 bet...ter qui...et be but qui...et be but qui...et  
 make a rogue of me No nor make a rogue of me No nor make a rogue of  
 left no charm for me Life hath left no charm for  
 bet...ter qui...et be but qui...et be but qui...et

be You had bet...ter qui... et be.

be You had bet...ter qui... et be.

me No nor make a rogue of me.

me Life hath left no charm for me.

be You had bet...ter qui... et be.

Freebooters.





When first a Maid is Courted?

A Favorite Aria,  
as Sung by

Miss Toward,

in the Grand Opera called

THE FREEBOOTERS,

Theatre Royal, English Opera House,

Composed by F. PAER,

Arranged & Adapted to English Words by

W<sup>M</sup> HAWES,

The Poetry by HAMPDEN NAPIER ESQ<sup>R</sup>

Ent. Sta. Hall.

J. Hill.

Pr. 2/

London, Printed & Published by W<sup>m</sup> Hawes, 7, Adelphi Terrace,  
& may be had at the principal Music Shops.

ANDANTINO.

The musical score is written for piano accompaniment. It consists of three systems of staves. Each system has a treble clef on the top staff and a bass clef on the bottom staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The first system is marked 'ANDANTINO.' and features a melody in the treble staff and a rhythmic accompaniment in the bass staff. The second system includes a trill (tr) in the treble staff and dynamic markings 'fz p' and 'fz p' in both staves. The third system features triplets in the treble staff and dynamic markings 'fp' and 'f' in both staves.

W. Hawes 175  
*[Signature]*

LENA.

When first a Maid is courted ti...mid.ly she glan...ces

*p*

*p*

ti...mid...ly down she glances

ti...mid...ly down she glances And hears with looks a...verted

Ah! yes with looks a...verted Her sighing lover's ardent vow her sighing lover's ardent

*rf* *p*

*rf* *p*

vow yes her sighing lover's ardent vow But

*rf* *p*

*rf* *p*

Detailed description: This system contains the first two lines of music. The vocal line (treble clef) begins with the lyrics 'vow yes her sighing lover's ardent vow' and ends with 'But'. The piano accompaniment (grand staff) features a right hand with a complex, rhythmic pattern of eighth and sixteenth notes, and a left hand with a simpler accompaniment. Dynamic markings include *rf* (riformando) and *p* (piano).

as his suit ad...van...ces her heart becomes embolden'd but

*fp*

*fp*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'as his suit ad...van...ces her heart becomes embolden'd but'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *fp* (forzando piano) is present.

as his suit ad...van...ces her heart becomes embolden'd her glances not so

*fp*

*fp*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with 'as his suit ad...van...ces her heart becomes embolden'd her glances not so'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *fp* (forzando piano) is present.

cold and she smooths her frowning brow she smooths her frowning brow

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with 'cold and she smooths her frowning brow she smooths her frowning brow'. The piano accompaniment continues with similar rhythmic patterns. The system ends with a sixteenth-note flourish in the right hand, marked with a '6' (sixteenth notes).

The first system of music features a treble clef staff with a key signature of two sharps (F# and C#). It contains several sixteenth-note runs, some marked with a '6' indicating a sextuplet. Below this is a grand staff with a treble and bass clef, providing piano accompaniment with chords and moving lines.

her heart becomes embolden'd her glances not so cold she smooths her frowning

The second system continues the melody with lyrics. The piano accompaniment includes a forte (*f*) dynamic marking.

brow she smooths her frowning brow Then mutual vows are

The third system continues the melody with lyrics. The piano accompaniment includes a piano (*p*) dynamic marking.

spoken of faith not to be broken And trusting in this

The fourth system concludes the melody with lyrics. The piano accompaniment includes a fortissimo (*fp*) dynamic marking.

to... ken their fears to rapture grow their fears to rapture grow When first a Maid is

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "to... ken their fears to rapture grow their fears to rapture grow When first a Maid is". The piano accompaniment starts with a bass clef and the same key signature. It includes dynamic markings of *f* (forte) and *p* (piano). The piano part features complex textures with triplets and sixteenth-note patterns.

courted ti... midly down she glances, yes! ti... midly down... she

The second system continues the musical piece. The vocal line lyrics are "courted ti... midly down she glances, yes! ti... midly down... she". The piano accompaniment continues with similar textures, including triplets and sixteenth-note patterns. Dynamic markings of *f* and *p* are present.

glances and hears with eyes a - ver - ted and hears with eyes a - verted Her sighing lover's ardent

The third system of music has the vocal line lyrics "glances and hears with eyes a - ver - ted and hears with eyes a - verted Her sighing lover's ardent". The piano accompaniment features dynamic markings of *rf* (rassante forte), *f*, and *p*. The piano part continues with its characteristic complex textures.

vow Then mutual vows are spoken of faith not to be broken Their fears to rapture

The fourth system concludes the page with the vocal line lyrics "vow Then mutual vows are spoken of faith not to be broken Their fears to rapture". The piano accompaniment features dynamic markings of *fz* (forzando) and *f*. The piano part continues with its characteristic complex textures.

grow ..... Their fears their fears to rapture

*p*

grow she smooths her frowning brow she smooths her frowning

*rf* *f*

*rf* *f*

brow Their fears to rapture grow their fears to rapture grow their fears to rapture

*f* *p* *f* *p* *ff*

*f* *p* *f* *p* *ff*

grow.

*hr* *hr*

*Softly, Softly, Gently, Gently.*  
The favorite Quartett,

as Sung by  
*Miss Potts, Miss Howard, Miss Roden & M<sup>rs</sup> Bond.*  
in the Grand Opera called

**THE FREEBOOTERS,**  
*Theatre Royal, English Opera House.*

Composed by F. PAER,  
Arranged & Adapted to English Words by

**W<sup>m</sup> HAWES,**  
The Poetry by Hampden Napier Esq<sup>r</sup>

*Ent. sta. Hall.*

*J. Hall.*

*Pr. 2/-*

London, Printed & Published by W<sup>m</sup> Hawes, 7, Adelphi Terrace,  
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**ANDANTE.**

Quartetto.

*fp fp pp*

**CECCHINA.**

Softly, Softly,

**OGGERO.**

Gent - ly, Gently,

Freebooters

NB. Should this quartett be consider'd too long, the repeat need not be observed.

*W. Hawes*

LENA.

Why did you the curtain close?

Nonsense, nonsense, dont tell

CECCH: let it be so,

me so

Why dis...turb her calm re...pose, Why dis...turb her calm re...

Why dis...turb her calm re...pose, Why dis...turb her calm re...

Gently!

...pose.

Softly!

...pose.



*fp* Hark, Hark how faintly, *f* Hark, Hark how faintly, *p* Thro' her parted

*fp* Hark, Hark how faintly, *f* Hark, Hark how faintly, *p* Thro' her parted

*fp* Hark, Hark how faintly, *f* Hark, Hark how faintly, *p* Thro' her parted

lips she sighs, Oh may sweetest slumber gently rest up... on

lips she sighs, Oh may sweetest slumber gently rest up... on her

lips she: sighs, Oh may sweetest slumber gently rest up

... her wearied eyes, rest up... on her wearied eyes, rest up... on her

wea... ried eyes, rest up... on her wearied eyes, rest up... on her

... on her wearied eyes, rest up... on her wearied eyes, rest up... on her

*pp*

ISABELLA.

LENA.

ISABELLA

wea...ried eyes. Ah! She wakes! Oh

wea...ried eyes. She wakes!

wea...ried eyes. She wakes!

*p* *p* *f*

ALLEGRO.

love, Oh love, Oh love thou'st deign'd to hear me, do I once again behold him, To my

*p* *f* *p*

breast again enfold him, To my breast a...gain en...fold him.

*f*

Oh I cannot from tears re...frain

*p*

Oh I can not from tears re...frain, Oh I

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a whole note 'Oh' followed by a half note 'I', then a series of eighth notes leading to a dotted half note 'can'. A dashed line indicates a continuation of the melody. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

cannot from tears re-frain, Oh I cannot from tears re-frain

The second system continues the vocal melody and piano accompaniment. The vocal line has a similar structure to the first system, with a whole note 'cannot', a half note 'from', and eighth notes leading to a dotted half note 're-frain'. The piano accompaniment maintains its rhythmic pattern, with a dynamic marking of *f* (forte) appearing in the right hand.

. a piacere.  
Was I dreaming?  
colla parte.

The third system is a shorter musical phrase. The vocal line starts with a whole rest, followed by a half note 'Was', a quarter note 'I', and a dotted quarter note 'dreaming?'. The piano accompaniment is sparse, with a few chords and a single eighth note in the left hand. The dynamic marking *colla parte.* is present.

was I dreaming, was I dreaming no one near me, Would I ne'er had woke a ...  
in tempo.  
*p*

The fourth system is the longest on the page. The vocal line begins with a whole note 'was', followed by a half note 'I', eighth notes for 'dreaming', a whole note 'was I dreaming', eighth notes for 'no one near me', a whole note 'Would I', eighth notes for 'ne'er had woke a ...'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand, with a dynamic marking of *p* (piano) in the left hand.

--- gain, Was I dreaming Ah no one

*f* *p* *f* *p*

near, would I ne'er had woke a--- gain, would I ne'er had woke a---

*f*

*s.* LENA *sotto voce*.

--- gain. See she weeps alas I fear me, sor--- row

CECCHINA.

See she weeps alas I fear me, sor-- row o'er her heart doth

OGGERO.

See she weeps alas I fear me, sor-- row o'er her heart doth

*p* *s.*

ISABELLA.

Would I ne'er  
o'er her heart doth reign.  
reign, sorrow o'er her heart doth reign.  
reign, sorrow o'er her heart doth reign.

had  
see she weeps a las I fear me, sorrow o'er her heart doth reign. sorrow  
see she weeps a las I fear me, sorrow o'er her heart doth reign. sorrow  
SORROW

woke a gain, would I ne'er had woke a gain; would I  
 o'er her heart doth reign, Sorrow o'er her heart doth reign.  
 o'er her heart doth reign, Sorrow o'er her heart doth reign,  
 o'er her heart doth reign, Sorrow o'er her heart doth reign,

*fp* *fp* *f*

ne'er, would I ne'er had woke a gain.  
 sor row o'er her heart doth reign.  
 sor row o'er her heart doth reign.  
 sor row o'er her heart doth reign

*p* *f* *ff*

# "GENTLE HOPE,"

*A Favorite Aria*

as Sung by

**MISS BETTS,**

*in the Grand Opera called*

## The Freebooters,

*at the Theatre Royal, English Opera House,*

Composed by F. PAER

*Arranged & Adapted to English Words by*

**WM HAWES,**

*The Poetry by Hampden Napier Esq<sup>r</sup>*

*Ent. Sta. Hall.*

*J. Hall.*

*Pr. 2/6*

*London, Printed & Published by W<sup>m</sup> Hawes, 7, Adelphi Terrace,  
& may be had at the principal Music Shops.*

**LARGHETTO.**      A...way! from my soul I

*dolce*

spurn thee, dark scowling fiend des...pair!      dark scowling fiend des... pair!

*f*

*W. Hawes*

Unto the guilty turn... thee,

Unto the guilty turn thee, there turn thee, there turn thee, there make thy loath... some

lair. Unto the guilty turn thee, there make... thy lair... there *a piacere*

*p f p f p f p*

make thy loathsome lair. ALLEGRO.

*mf f*



Welcome thou, the soul of gladness, Mildly—

*p*

—smiling seraph, hope! Thou canst cheer away my sadness, raise my spirits ere they

droop. Come, and in my bosom nestle;

*mf* *p* *mf*

Come, and never more depart: come, and never more depart: Aid me with this fiend to

*p*

rallentando.

wrestle, which so wears my wearied heart, my wearied heart, my wearied heart, which so

rallentando.

Tempo Primo.

wears my wearied heart. Welcome then, thou soul of gladness, Mild-ly-smiling seraph,

*p* Tempo Primo.

hope! Thou canst cheer away my sadness, raise my spirits ere they droop, Where's the

care thou wilt not lighten, or the grief thoult not be-guile, Where the

gloom thou wilt not brighten, with the sunlight of thy smile ----- with the

sunlight of thy smile, Welcome then, thou soul of gladness, doubly

welcome gentle Hope! gentle Hope! gentle Hope! gen- tle, Calando. ....

*mf p mf p ppe Calando. ....*

gentle, gen- tle Hope! gen- tle Hope! gen- tle Hope!

*ppp*



"OH THAT GLANCE'S FIERY WILDNESS,"

Recitative and Duet,  
as Sung by  
*Mrs. Betts and M<sup>r</sup>. Phillips,*  
In the Grand Opera called  
**THE FREEBOOTERS,**  
*Theatre Royal, English Opera House,*  
Composed by *F. Paer,*  
Arranged & Adapted to English Words by  
**W<sup>m</sup> HAWES,**  
The Poetry by *Hampden Napier Esq<sup>r</sup>.*

Ent. Sta. Hall.

Pr. 2/6

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ISABELLA. UBERTO.

Recit: Edoardo is my husband Ye powers, what say'st thou Edoardo is thy

ALLEGRO *f* *fp*

ISABELLA

husband My persecutor, the cause of all my sorrow Have mercy, mer...cy,

UBERTO. ISABELLA.

My brain's on fire with rage I tremble with terror

*fz* *p*



*W. Hawes*  
*[Signature]*

ALLEGRO MODERATO ASSAI.

Duetto

Piano introduction for the duetto. The music is in C major, 2/4 time. It begins with a treble clef staff containing a whole rest. The piano accompaniment starts with a piano (*p*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes. The piece concludes with a forte (*f*) dynamic.

ISABELLA.

First phrase of the song. The vocal line begins with a whole rest, followed by the lyrics: "Oh that glance's fiery wildness Chills me". The piano accompaniment starts with a piano (*p*) dynamic. The key signature changes to C minor for the accompaniment.

Second phrase of the song. The vocal line continues with the lyrics: "to the very soul chills me to the ve...ry". The piano accompaniment continues with a piano (*p*) dynamic. A sixteenth-note figure is marked with a '6' in the vocal line.

Third phrase of the song. The vocal line concludes with the lyrics: "soul it chills my ve...ry soul it chills". The piano accompaniment continues with a fortissimo (*fp*) dynamic.

UBERTO.

my very soul Whence is this unwonted

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "my very soul" and then "Whence is this unwonted". The piano accompaniment consists of a right-hand part with a flowing sixteenth-note pattern and a left-hand part with a similar rhythmic accompaniment.

mildness that doth thus my wrath controul whence is

The second system continues the vocal line with the lyrics "mildness that doth thus my wrath controul whence is". The piano accompaniment maintains its rhythmic accompaniment, with some dynamic markings like *f* appearing in the right hand.

this unwonted mildness that doth thus

The third system shows the vocal line with the lyrics "this unwonted mildness that doth thus". The piano accompaniment features a crescendo leading to a forte (*f*) section with more complex chordal textures.

that doth thus my wrath controul that doth thus my wrath con...

The fourth system concludes the page with the vocal line lyrics "that doth thus my wrath controul that doth thus my wrath con...". The piano accompaniment includes a piano (*p*) section with sustained chords and continues with the rhythmic accompaniment.

Ah my husband

troul My fiercest foe

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "Ah my husband" and continues with "troul" and "My fiercest foe". The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *f* and *p* alternating throughout the system.

This wild fury Woe is me

nought can restrain Ah no re...

The second system continues the vocal and piano parts. The vocal line includes the lyrics "This wild fury", "Woe is me", "nought can restrain", and "Ah no re...". The piano accompaniment maintains its rhythmic texture, with dynamic markings of *f* and *p*. A fermata is placed over the final notes of the piano part in this system.

Un poco rallent:

Ev'ry hope hath left me now ev'ry

main ah no re main Am I

Un poco rallent:

The third system concludes the piece with a tempo change to "Un poco rallent:". The vocal line features the lyrics "Ev'ry hope hath left me now ev'ry", "main ah no re main", and "Am I". The piano accompaniment becomes more sparse and slower, with dynamic markings of *f* and *p*. A second "Un poco rallent:" marking appears at the end of the piano part.



hope hath left me now ev'ry hope hath left me now yes ev'ry  
 sof...ten'd by her woe am I sof...ten'd by her woe yes I am sof...

hope hath left me now yes ev'ry hope hath left me  
 ...ten'd by her woe yes I am sof...ten'd I am sof...ten'd by her

*Colla parte*

now.  
 woe.

**ALLEGRO.**

UBERTO.

Fair one be cheer-ful be happy be happy and

*p*

*p*

cheerful Let doubt no lon...ger grieve thee let doubt no lon.....ger

*f*

*f*

grieve thee I could not e'er de...ceive thee could ne'er de...ceive thee Then

*p*

*p*

ISABELLA.

safely trust in me yes yes safely trust in me His eye is mild and

*p*

*p*

*p*

*p*

tearful Oh yes I must be...leive thee oh yes I must be...  
 Fair one be cheerful be happy Let doubt no lon...ger grieve thee I

...lieve thee I feel no longer fearful But calmly trust in  
 could not e'er de...ceive thee Then safely trust in me I

thee but calm\_ly but calm\_ly but calmly trust in  
 could not e'er de...ceive thee could not de...ceive thee then safe\_ly trust in

*rf* *p* *rf*

thee but calm-ly trust in thee His eye is mild and  
 me yes safe-ly trust in me Fair one be cheerful be

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'thee but calm-ly trust in thee His eye is mild and' on the first line, and 'me yes safe-ly trust in me Fair one be cheerful be' on the second line. The piano accompaniment consists of a treble and bass clef with various rhythmic patterns and dynamics, including a 'p' (piano) marking.

tear-ful Oh yes I must be-lieve thee I feel no lon-ger  
 happy Let doubt no lon-ger grieve thee I

The second system of music continues the vocal and piano parts. The vocal line has lyrics 'tear-ful Oh yes I must be-lieve thee I feel no lon-ger' on the first line and 'happy Let doubt no lon-ger grieve thee I' on the second line. The piano accompaniment includes a 'p' marking and a 'tr' (trill) marking on the final note of the second line.

fearful But calm-ly trust in thee but calm-ly but  
 could not e'er de-ceive thee I could not e'er de-ceive thee could ne'er de-

The third system of music concludes the page. The vocal line has lyrics 'fearful But calm-ly trust in thee but calm-ly but' on the first line and 'could not e'er de-ceive thee I could not e'er de-ceive thee could ne'er de-' on the second line. The piano accompaniment features a 'tr' marking on the first note of the second line.

calm...ly but calmly trust in thee but calmly trust in  
...ceive thee then safe-ly trust in me then safely trust in

*rf*  
*p*

thee yes calm.....ly I trust in  
me yes yes then safe-ly trust in me safe.....ly safe...ly trust in

*f* *p* *f*  
*f* *p* *f*

thee yes calm.....ly  
me yes yes then safe...ly trust in me safe.....ly

trust in thee I calmly  
safely trust in me then

*p* *f*

Detailed description: This system contains the first two systems of music. The first system features a vocal line with lyrics 'trust in thee' and a piano accompaniment. The second system features a vocal line with lyrics 'safely trust in me then' and a piano accompaniment. The piano part includes dynamic markings *p* and *f*.

trust trust in thee  
safely trust in me

Detailed description: This system contains the third and fourth systems of music. The third system features a vocal line with lyrics 'trust trust in thee' and a piano accompaniment. The fourth system features a vocal line with lyrics 'safely trust in me' and a piano accompaniment.

*p* *f*

Detailed description: This system contains the fifth system of music, which is a piano accompaniment. It features dynamic markings *p* and *f*.

*Adieu, Adieu my Beauty,*  
 A favorite Recitative & Air,  
 as Sung by  
**MR PENSON,**  
 in the Grand Opera called  
**THE FREEBOOTERS,**  
*at the*  
*Theatre Royal, English Opera House*  
 Composed by **F. Paer,**  
 Arranged & Adapted to English Words by  
**W<sup>m</sup> HAWES,**  
 The Poetry by *Hampden Napier Esq<sup>re</sup>*

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J. Hill.

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**ALLEGRO MAESTOSO.**

Musical score for the piano introduction, consisting of two staves. The music is in a minor key with a common time signature. It features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *p* (piano) appearing towards the end of the piece.

Recit:  
**GIANNI.**

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Adieu! Adieu! my beauty, I am call'd by my duty un...". The piano part features a strong accompaniment with a dynamic marking of *f* (forte).

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "... to the field of Mars,". The piano part continues with a strong accompaniment.

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*W. Hawes*

Where I will earn or I'll ne-ver re-turn, plenty of scars and

*p* *f*

may be fame and booty. but you smile, Cecchina?

*p* **ALLEGRETTO.** *f* *p* *f*

Perhaps you fancy I'm not much of a hero? you're mis-taken: I per...

*p* *f* *risoluto.*

...ceive you dont know me, tho' at present I seem very tranquil, my temper smooth and



pleasant When once my rage I waken, Oh! then I am a very Nero.

*f* *p*

ARIA

ALLEGRO MAESTOSO

*f* *p*

GIANNI

With Trumpets, Cymbals,

*p*

Drum, and Fife, And Colours gaily flying, and Colours gaily

flying all care for fate de... fying, to bat... tle march we  
*p* *fp* *fp*

on, all care for fate de... fying, to battle march we on, As ea... ger for the  
*f* *p*

coming strife, As tho' 'twere fa... mous fun; As ea... ger for the

coming strife, As tho' 'twere famous fun; with Trumpets, and Cymbals, with  
*ff*

Cymbals, and Drum and Fife, Trumpets and Cymbals, Cymbals, and Drum and Fife, with

*f* *p*

Co...lours flying, All care de...fying, all care for fate de...

...fying, to battle march we on, As ea...ger for the coming strife. as

*rf* *f* *p* *f*

tho' 'twere fa...mous fun; as tho' 'twere fa...mous fun; as tho' 'twere famous

*p* *f*

fun.

*ff* *p* *f*

*ff*

Tho' some may feel a delicate And gen-----tle

*p* *f* *p* *f* *p*

throbb-----bing here, Tho' some may feel a delicate and gen-----tle throbbing

*p* *f* *p*

here, a throbb-----

----- bring here yet who would dare in... si... nuate that it arose from

*p.*

fear? yet who would dare in... si... nuate that it arose from fear? for when the

*rf* *p* *f* *p*

bat... tle is once be... gun, And once they see that swords... and blood are

drawn, they spare nor limbs nor breath; But off to save their life they run until they're tired to

*f* *fp* *f*

Death. But off to save their life they run, un...

*f* *p*

... till they're tird to Death:they run they run they run

*p* *p* *fp*

yet who would dare in si nu ate that

*p* *tr*

musical staff with notes and dynamics including *tr* and *h*.

this arose from fear? yet who would dare in... si... nu... ate that this arose from

piano accompaniment for the first system with dynamics *rf* and *p*.

musical staff with notes and dynamics including *b*.

fear? *Un poco piu Allegro.* Meanwhile, mid trumpets sounding, And war-steeds proudly

piano accompaniment for the second system with dynamics *f*, *fp*, and *f*.

musical staff with notes and dynamics including *#*.

bounding, Meanwhile, mid trumpets sounding, And war-steeds proudly

piano accompaniment for the third system with dynamics *f* and *fp*.

musical staff with notes and dynamics including *#*.

bound... ing, And cannons quite as... tounding,

piano accompaniment for the fourth system with dynamic *f*.

With their bang! bang! pop! pop! bang! bang! bang!

bang! bang! bang! pop! pop! pop! pop! pop! pop! pop! pop! All around,

*p*

With glory Crown'd, Heroes, just like sparrows, drop Heroes, just like sparrows,

drop, He... roes, just like sparrows, drop, Heroes, just like sparrows, drop, He... roes

*f*

Piu stretto



just like sparrows, drop. All around, with glory crown'd, All around, with glory

crown'd, He... roes, just like sparrows, drop, Heroes, just like sparrows,

*f* *fp* *p*

drop, Heroes, just like sparrows, drop, Heroes, just like sparrows, drop, Heroes, just like sparrows

*f*

drop, He... roes, just like sparrows, drop.

*f*



*When I think of the wrongs he hath done me,*

# The Favorite Aria,

as Sung by

## MR PHILLIPS,

in the Grand Opera called

# The Freebooters,

*at the Theatre Royal, English Opera House*

Composed by F. PAER,

*Arranged & Adapted to English Words*

## BY W. M. HAWES,

*The Poetry by Hampden Napier Esq<sup>re</sup>*

Ent. Sta. Hall.

J. Hull.

Pr. 2/

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UBERTO.

MAESTOSO

PIANO

f Assai

FORTE

ALLEGRO.

When I

ALLEGRO.

think of the wrongs he hath done me, How I burn with the dead... li... est

*W. M. Hawes*

rancour when I think of the wrongs he hath done me, how I burn with the deadli...est

rancour; No one feeling hath power up-on me, The wild rage of my heart to a...

*fp* *fp*

bate. no one feeling hath power up-on me, The wild rage of my

heart to a...bate. no one feeling hath power up-on me, the wild

rage of my heart to a-bate the wild rage of my heart to a...

bate *f* the wild rage of my heart to a-bate

Yet the vengeance I so long have nur-tur'd, I

fain would en-dea-vour to con-quer; I fain would

conquer; I fain would endeavour to con...quer; would en...dea...

**LENTO**

... your to conquer; Thus my bo...som to madness is tortur'd, thus my

*Colla parte* *p*

bo...som to madness is tortur'd, In this struggle of pi...ty and hate. in this

struggle, in this struggle, in this struggle of pi...ty and hate in this

*Cres:* *f*

struggle of pi-ty and hate, Yet the ven-geance I so long have

*p* *mf* *pp*

nur-tur'd, I fain would en-dea-vour to

*f* *pp*

con-quer; thus my bo-som to madness is tor-tur'd, by pi-ty and

*f* *f*

hate, by pi-ty and hate. When I

think of the wrongs he hath done me, How I burn with the dead-liest

ran-cour, when I think of the wrongs he hath done me, how I

burn with the dead-liest ran-cour, No one feel-ing hath power up--

*ff*

on me, The wild rage of my heart to abate. no one feel-ing hath power up--

*fp*



...on me, the wild rage of my heart to a-bate. no one

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is common time (C). The vocal line begins with a sixteenth-note triplet marked with a '6' above it. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

feel...ing hath power up...on me, the wild rage of my

The second system continues the musical piece. The vocal line has a sixteenth-note triplet marked with a '6' above it. The piano accompaniment maintains the same rhythmic pattern as the first system.

heart to a-bate. Yet the vengeance I so long have

The third system includes a piano dynamic marking 'p' in the piano accompaniment. The vocal line continues with the same melodic and rhythmic structure.

nurtur'd, I fain would en-dea-vour to con-quer, Thus my

The fourth system concludes the page's musical notation. The piano accompaniment features some accents over certain notes in the right hand.

bo...som to mad-ness is tor--tur'd, thus my bo...som to mad-ness is

Cres: a poco a poco.

tor--tur'd by pi...ty and *ff* hate. thus my bo--som is

tor...tur'd by pi...ty and hate, yet the vengeance I so long have

*mf* *p*

nur-tur'd, I fain would en-dea...vour to con...quer, thus my

bo...som to mad-ness is tor...tur'd, thus my bo...som to mad-ness is

Cres: Cres.

*f* *ff*

tor...tur'd by pi...ty and hate; thus my bo...som is

*ff*

tor...tur'd by pi...ty and hate, In this strug...gle of pi...ty and

hate, in this strug...gle of pi...ty and hate, of pi...ty and

hate, of pi...ty and hate, in this strug...gle of pi...ty and

hate.

*[Faint, illegible text, possibly bleed-through from the reverse side of the page]*

# *"A beloved & faithful Shepherd"*

The Celebrated Romanza & Quartett, as Sung by

*M<sup>r</sup> Lurman, Miss Bell, Miss Gouard & M<sup>rs</sup> Phillips*

in the Grand Opera called

## THE FREEBOOTERS,

*Theatre Royal, English Opera House*

Composed by F. PAER,

Arranged & Adapted to English Words by

**W<sup>m</sup> HAWES,**

The Poetry by Hampden Napier Esq<sup>re</sup>

*Ent. Sta. Hall.*

*J. Hull.*

*Pr. 3/6.*

*London, Printed & Published by W<sup>m</sup> Hawes, 7, Adelphi Terrace.*

*& may be had at the principal Music Shops.*

**ALLEGRO.**

**ISABELLA.** **EDOARDO.**

My husband! or do mine eyes deceive me? Yes it is she! my ador'd I...sa---

**UBERTO.** **ANDANTE.** **LENA.**

...bella! Come nearer Good shepherd, you have no cause for terror Well shepherd are you

*W. Hawes*

EDOARDO UBERTO.

ready? Certainly! Sing something that may enter-tain, And cheer the spi-rits

*p*

EDOARDO

of this lovely lady With pleasure, if to my strain, Shedeign to listen

*fz* *Lento. p* *f*

ROMANCE

*Andante.* *p* *f* *p*

*f* *p*

EDOARDO

A be-lov'd and faithful shep-herd, hasten'd home to greet his fair, hasten'd

*p*

home to greet his fair, he approach'd his lone-ly dwel-ling, but he

*Dolce*

did not find her there. Forth in

hope-lessness he wan-der'd, reckless of his home and flocks reckless

*f* *p* *p*

of his home and flocks, his home, his flocks, his home, his flocks Calling

*fp* *fp* *rf* *Dolce:*

on his absent love — answer'd by the — e...cho...ing

rocks, answer'd by the echoing rocks, — the e...choing rocks, yes

by the echoing rocks. **UBERTO.** Mark I...sa...bella! **ISABELLA** Ah! how I pity, The hapless

swain; the hap...less swain. Her heart is **UBERTO.** Her heart is

*Dol.*



ISABELLA

On with your ditty, Minstrel again, Onward, Onward, Onward.  
 touch'd. On with your ditty, Minstrel again, Onward, Onward, Onward.  
 touch'd. On with your ditty, Minstrel a--gain, yes, Onward, Onward, Onward.

E DOARDO.

Sultry fell the summer noon-beam, on  
 his uncover'd brow, on his un--cover'd brow, Chilly did the winter  
 night-wind, thro' his tat--ter'd garments blow. Still in

Freebooters.

heed...less\_ness he wan...der'd, careless both of life and limb, careless

*f* *p* *p*

both of life and limb, careless both of life and limb -- he had lost his on...ly

*Dolce.*

blessing, what was joy, what was pain to him, what was

joy or pain to him, what was joy to him; Ah! what was pain to

*a piacere.*

*p > p > p* *> p >* *f*

ALLEGRO . ISABELLA .

him: Oh my love! my bosom's treasure, Oh my love my bo... som's

UBERTO . LENA . ISABELLA .

treasure. I\_ sa\_ bel\_ \_ \_ \_ la! Lady dear. Ah! this Minstrels sim\_ \_ \_ ple

lay, Steals my ve\_ \_ \_ \_ ry soul a\_ \_ way, steals my ve\_ \_ \_ ry soul a\_ \_ \_

ISABELLA .

way Shepherd  
LENA Shepherd try some live\_ lier measure That her drooping heart may cheer, Shepherd

EDUARDO .

UBERTO . I will  
Shepherd try some live\_ lier measure, That her drooping heart may cheer, Shepherd

try some live...lier measure, That my drooping, that my drooping heart may

try some live...lier measure, That her drooping, that her drooping heart may

try some live...lier measure, That thy droop...ing, heart may

try some live...lier measure, That her drooping, that her drooping heart may

*fp* *fp* *f*

chear, That my drooping, that my drooping heart may chear.

chear, That her drooping, that her drooping heart may chear.

chear, That thy drooping, that thy drooping heart may chear.

chear, That her droop...ing heart may chear.

ALLEGRETTO CON MOTO .

EDOARDO .

Hark! how the moun-tains, with merriment ring!

Hark! where the festive nymphs in chorus sing! the nymphs in

cho -- rus sing, She is re-turnd, with smiles to grace our groves,

ISABELLA

*a piacere*

Her shepherd presses to his heart a--gain, the Nymph he loves. Ah! how this song de--

*Colla pare*

UBERTO

EDOARDO

lights me! Bravo! Her shepherd presses to his heart a--gain, the Nymph he

*f* *Colla parte*

*p*

*f*

Tempo 1<sup>o</sup>

ISABELLA

loves. Ah how this song de-lights me, Ah how this song delights me, I

UBERTO.

Bra--vo! Bravo! my merry minstrel,

Tempo 1<sup>o</sup>

scarcely can con-veal, The anxious dread I feel, of what----- of what may

UBERTO.

be his fate: Thus would I see thee e-ver, Yes,

yes would see thee e-ver, In cheerfulness, and ne-ver a-gain dis-con-so-

late, In cheerfulness, and ne-ver a-gain dis-con-so-late, Do now,

LENA.

do oblige me gen-tle swain, Sing that mer-ry movement a gain.

Hark! Hark! how the

EDOARDO.

LENA.

I can not longer refrain, From dancing to this  
Mountains with merriment ring!

EDOARDO.

strain. Hark! where the festive nymphs, the nymphs in chorus sing! Hark! where the

ISABELLA.

I scarcely can conceal, The anxious dread I feel, Of what may be his fate.

LENA.

I can not longer refrain, from dancing to this strain. Yes.

UBERTO.

festive nymphs in chorus sing! She is return'd, the glory of our groves,

Thus would I see thee ever, In cheerfulness and never, Again disconsolate.

f



Come Rec :

Delightful:

Charming! Charming!

ANDANTE.

Her shepherd presses to ..... his heart!

Come Rec :

'Tis charming

Colla parte .

a tempo .

a tempo .

He presses to his heart again, The Nymph, the Nymph he loves, the Nymph, the Nymph he

Colla parte .

Colla parte .

Piu Allegro.

The anxious dread I feel, at what may be his

I cannot longer re-frain, from dancing to this strain, from dancing to this

loves. He pres...ses to his

Thus would I see thee e-ver, in chearfullness, and ne-ver a-gain dis-con-so...

fate. The anxious dread I feel, at what may be his

strain, I can-not longer re-frain, from dancing to this strain, from dancing to this

heart, The Nymph...the Nymph he

late. Thus would I see thee e-ver, In chearfullness, and ne-ver a-gain dis-con-so...

fate. The anxious dread I feel, at what may be his

strain, I can-not longer re-frain, from dancing to this strain, from dancing to this

heart, The Nymph...the Nymph he

late. Thus would I see thee e-ver, In chearfullness, and ne-ver a-gain dis-con-so...

fate. The anxious dread I feel, at what may be his

strain, I can-not longer re-frain, from dancing to this strain, from dancing to this

heart, The Nymph...the Nymph he

fate, what may be his fate, what may be his fate.  
 strain, la la la la la la la la la la la la la la la ra-ra la la la la larara  
 loves the Nymph he loves the Nymph he loves  
 ...late. A-gain dis-con-so-late A-gain dis-con-so-late

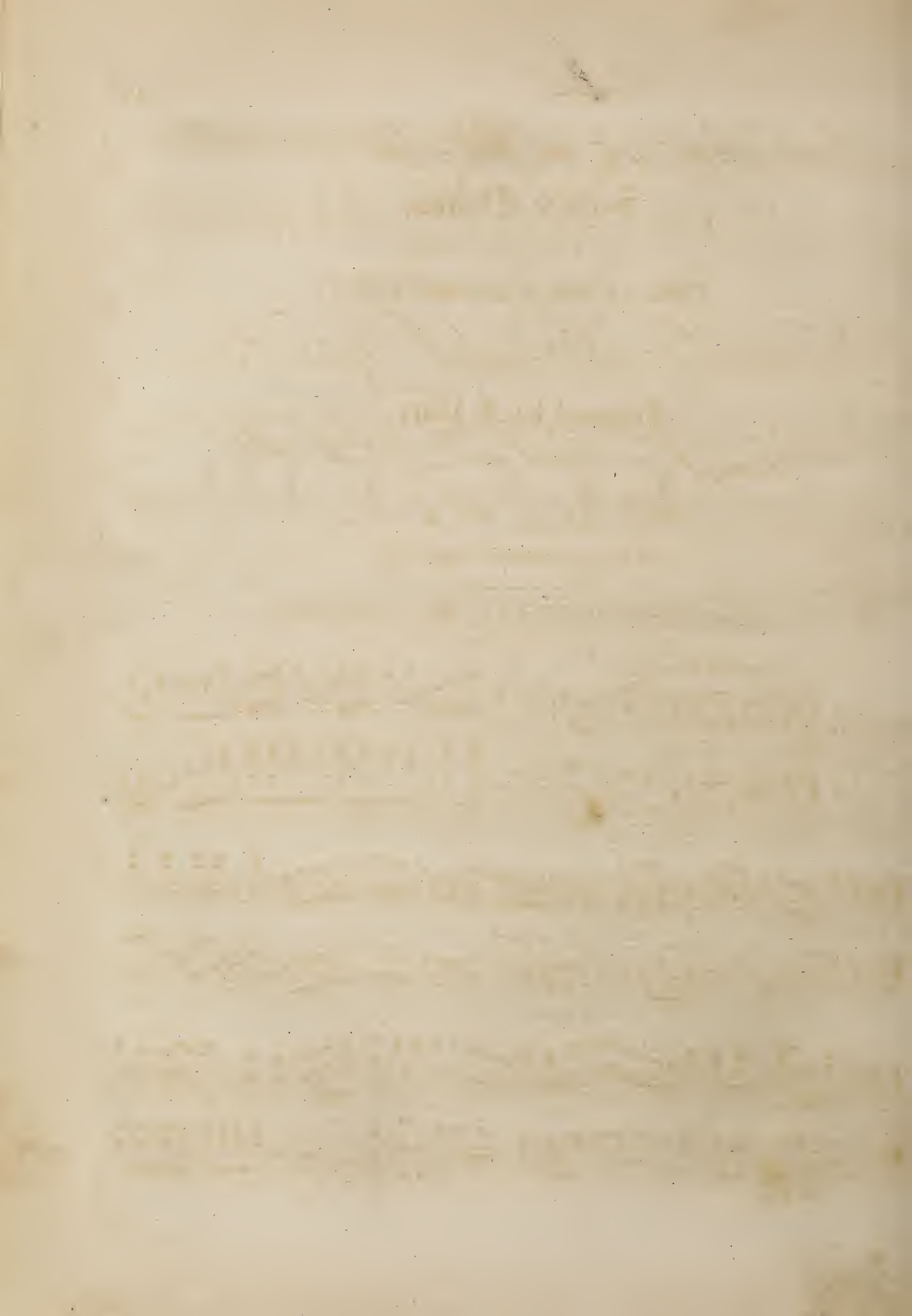
The first system of the score consists of four staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line with lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

At what may be his fate.  
 larara larara larara larara la from dan-cing to this strain.  
 The Nymph The Nymph he loves.  
 A-gain dis-con-so-late.

*ff*

The second system of the score consists of four staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line with lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A fortissimo (*ff*) dynamic marking is present at the start of the piano accompaniment.

The final section of the score consists of two staves, a grand staff. The music is a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. The piece concludes with a double bar line.



Come along now my fine Lads of Mettle,  
Solo & Chorus,

in the Grand Opera, called

THE FREEBOOTERS,

at the Theatre Royal English Opera House,

Composed by F. Paer,

Arranged & Adapted to English Words by

W<sup>m</sup> HAWES,

The Poetry by Hampden Napier Esq<sup>r</sup>.

Ent. Sto. Hall.

Pr. 16

London, Printed & Published by W<sup>m</sup> Hawes, 7 Adelphi Terrace,  
and may be had at the Principal Music Shops.

TEMPO DI MARCIA

PIANO  
FORTE.

Musical notation for the first system, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The first measure is marked with a forte 'f' dynamic. The music features a rhythmic pattern of eighth and sixteenth notes.

Musical notation for the second system, continuing from the first. It features a triplet of eighth notes in the upper staff and continues the rhythmic pattern.

Musical notation for the third system, concluding the piece. The upper staff ends with a piano 'p' dynamic. The music concludes with a final chord in the bass staff.

W. Hawes 90  
W.

1<sup>st</sup> Treble e Alto.  
Come a long now my fine lad of met - tle!

2<sup>nd</sup> Treble e Tenore.  
Come a long now my fine lad of met - tle!

Bassi.  
Come a long now my fine lad of met - tle!

In the van you shall march on to bat\_tle, That your claim to renown you may

In the van you shall march on to bat\_tle. That your claim to renown you may

In the van you shall march on to bat\_tle, That your claim to renown you may

set\_tle, And may sign yourself He-ro, in blood.

set\_tle, And may sign yourself He-ro, in blood.

set\_tle, And may sign yourself He-ro, in blood.

And may sign yourself He-ro, in blood, may sign yourself

And may sign yourself He-ro, in blood, may sign yourself

And may sign yourself He-ro, in blood, may sign yourself

He-ro, yes He-ro in blood.

He-ro, yes He-ro in blood.

He-ro, yes He-ro in blood. You are really, you are real-ly uncommon-ly

GIANNI.

Coro.

Come a - long now my fine lad of met - tle, In the  
 Come a - long now my fine lad of met - tle, In the  
 good! Come a - long now my fine lad of met - tle, In the

The Coro section consists of three vocal staves and a piano accompaniment. The piano part begins with a forte (f) dynamic and features a rhythmic accompaniment of eighth notes. The vocal lines are in a three-part setting, with the lyrics 'Come a - long now my fine lad of met - tle, In the' repeated across the staves.

Soli.

van you shall march on to bat - tle, That your claim to renown you may  
 van you shall march on to bat - tle, That your claim to renown you may  
 van you shall march on to bat - tle,

The Soli section features three vocal staves and piano accompaniment. The piano part has a more active, flowing accompaniment. The lyrics 'van you shall march on to bat - tle, That your claim to renown you may' are repeated across the staves.

Tutti.

Solo.

set - - tle, And may sign yourself He - - ro in blood. That your  
 set - - tle, And may sign yourself He - - ro in blood. That your  
 And may sign yourself He - - ro in blood. That your

The final section includes three vocal staves and piano accompaniment. The piano part features a prominent melodic line in the right hand. The lyrics 'set - - tle, And may sign yourself He - - ro in blood. That your' are repeated across the staves.



Tutti.

claim to renown you may settle, And may sign yourself Hero in

claim to renown you may settle, And may sign yourself Hero in

claim to renown you may settle, And may sign yourself Hero in

blood. come along now come along now

blood. GIANNI. come along now GIANNI. come along now GIANNI.

Coro Coro

blood. You are really, come along now You are really, come along now You are really, you are

You may sign yourself Hero in

You may sign yourself Hero in

Coro

really now uncommonly good. You may sign yourself Hero in

blood you may sign yourself may sign yourself He-ro in blood you may sign yourself may

blood you may sign yourself may sign yourself He-ro in blood you may sign yourself may

*Coro* \*  
GIANNI  
blood You are really you are real-ly uncommonly good you are really you are

sign yourself He - - ro in blood, yes He - ro in blood, yes He - ro in

sign yourself He - - ro in blood, yes He - ro in blood, yes He - ro in

real - - ly uncom - - men - - ly good, uncom - monly good, uncom - monly

blood yes He - ro in blood.

blood yes He - ro in blood.

good uncommon-ly good.

\* From this Mark the Bass Chorus will sing the same words as the Tenor and Alto.

1  
"Thy master is my hated foe,"

(A D U E T T)

Sung by

Mr. Phillips and Mr. Benson.

in the Grand Opera called

THE FREEBOOTERS

Theatre Royal, English Opera House.

Composed by H. Parr,

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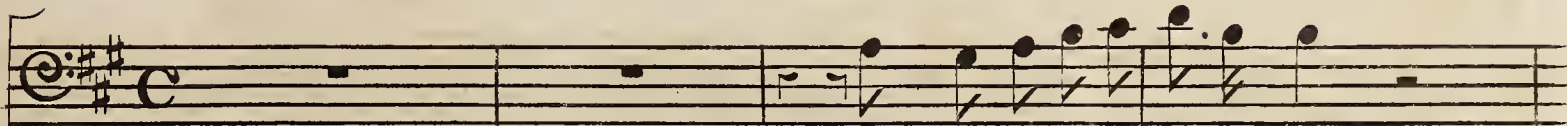
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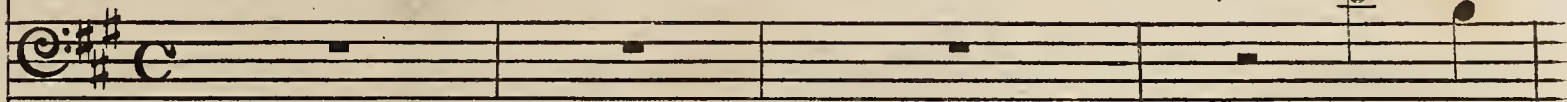
UBERTO



ALLEGRO CON SPIRITO.

Thy master is my hated foe,

GIANNI

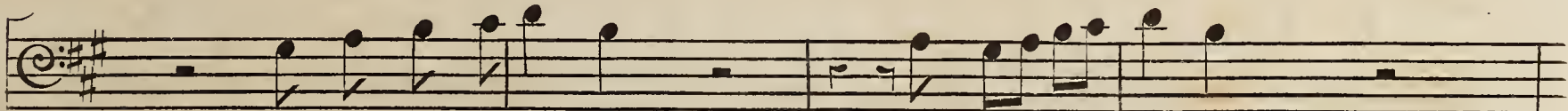


Bless me!

PIANO

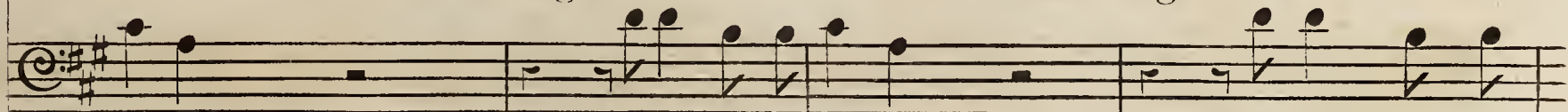


FORTE



'Tis thro' him I languish,

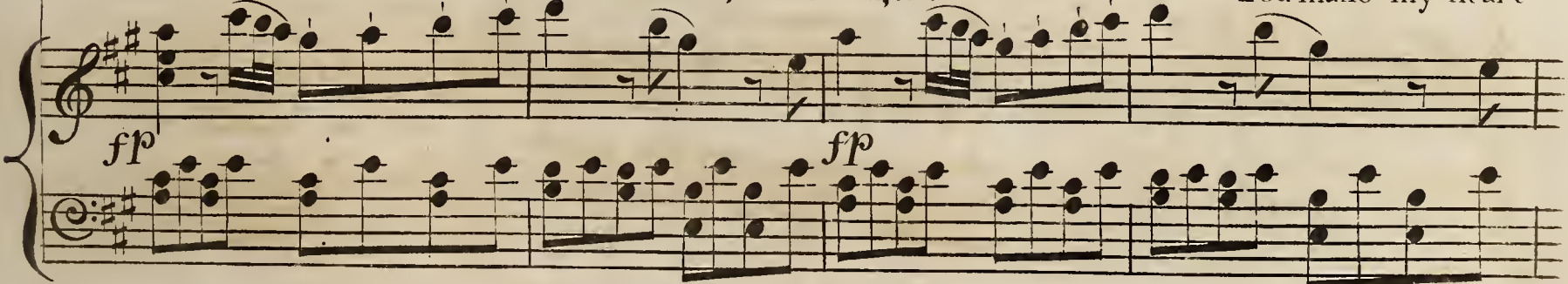
In ceaseless anguish,



bless me!

Indeed, sir! indeed, sir!

You make my heart



W. Hawes 57

And ceaseless woe. yes, yes, in ceaseless woe.  
bleed, sir, in deed, sir!

*f* *f* *p* Dolce

Detailed description: This system contains the first two systems of music. The top system is a vocal line with lyrics 'And ceaseless woe. yes, yes, in ceaseless woe.' The second system is another vocal line with lyrics 'bleed, sir, in deed, sir!'. Below these are two systems of piano accompaniment. The first piano system starts with a forte (*f*) dynamic and features a melodic line in the right hand with a slur and a crescendo hairpin, and a bass line with sustained notes. The second piano system continues the accompaniment, ending with a piano (*p*) dynamic and a 'Dolce' marking.

My hearth, my hearth is desolate,

Detailed description: This system contains the piano accompaniment for the second system of music. It consists of two systems of piano staves. The first system continues the melodic and harmonic development from the previous system. The second system features a more active piano part with sixteenth-note patterns in both hands, leading to a cadence.

My heart is sear'd and shatter'd, My hopes like chaff are  
scatter'd, my hopes like chaff are scatter'd, For this I thank his hate, I thank his

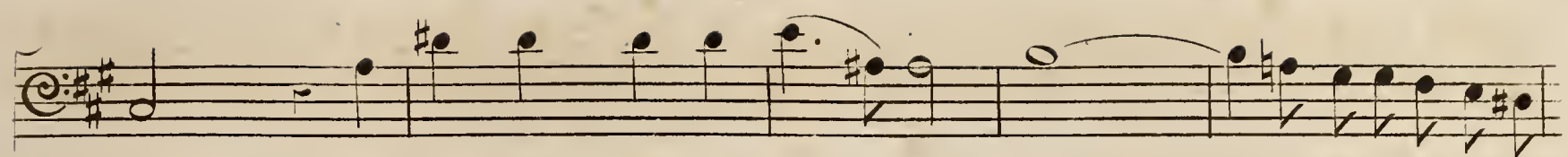
*rf* *p*

Detailed description: This system contains the third system of music. It includes two systems of vocal lines and two systems of piano accompaniment. The vocal lines have lyrics: 'My heart is sear'd and shatter'd, My hopes like chaff are scatter'd, my hopes like chaff are scatter'd, For this I thank his hate, I thank his'. The piano accompaniment features a forte (*f*) dynamic in the first system and a piano (*p*) dynamic in the second system.

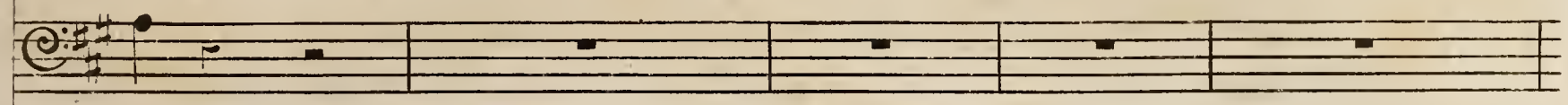
Poor fellow! poor fellow! Lack

*f* *p* *f* *p*

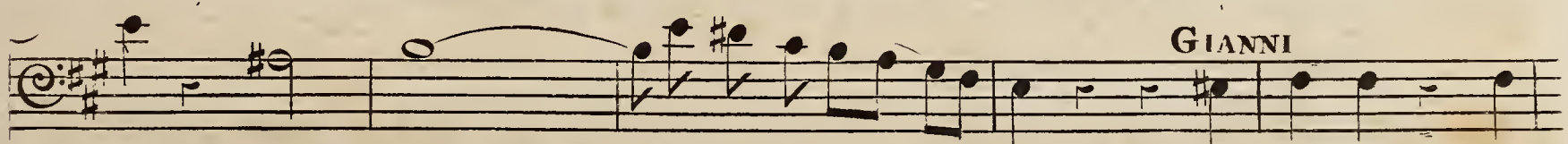
Detailed description: This system contains the fourth system of music. It includes two systems of vocal lines and two systems of piano accompaniment. The vocal lines have lyrics: 'Poor fellow! poor fellow! Lack'. The piano accompaniment features dynamics of forte (*f*) and piano (*p*) alternating between systems.



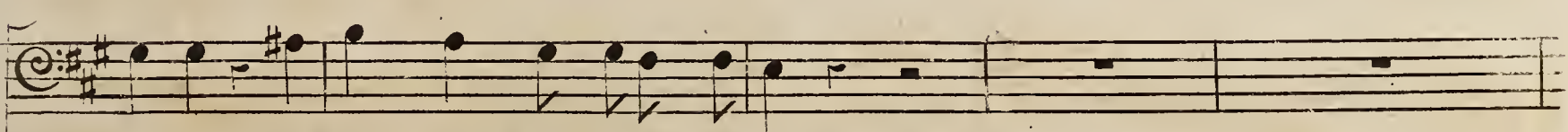
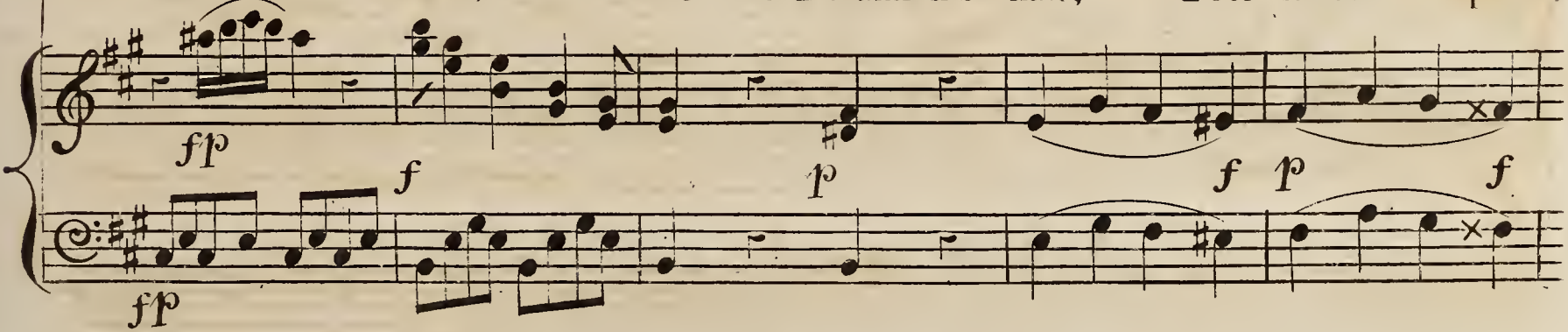
hate: my hopes like shaff are scat...ter'd, scat...ter'd for this I thank his



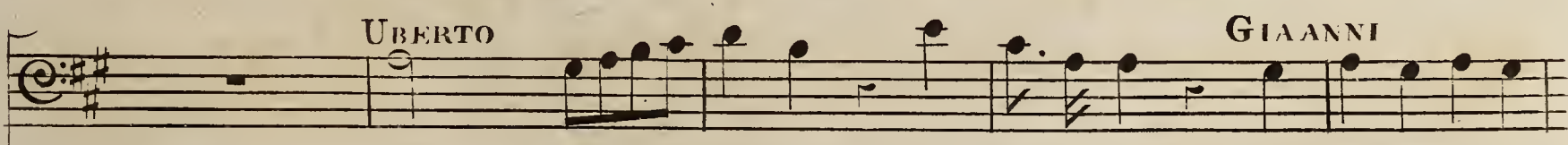
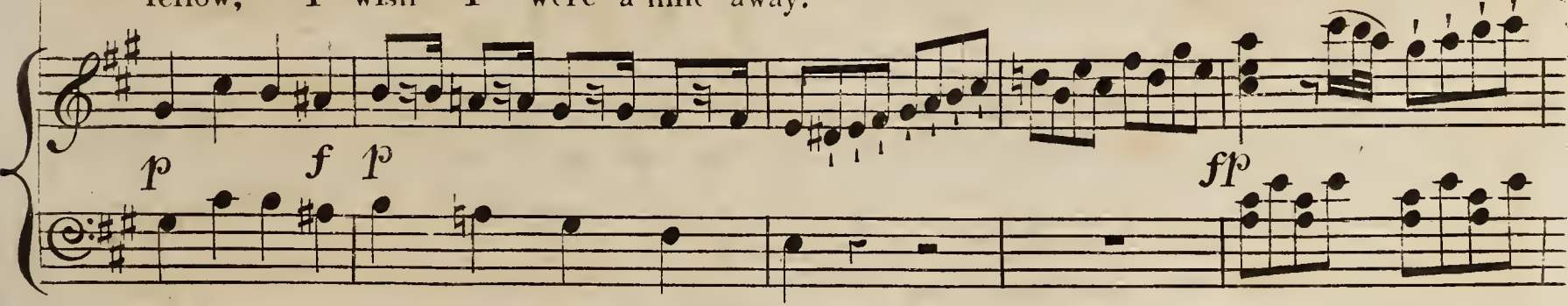
- day.



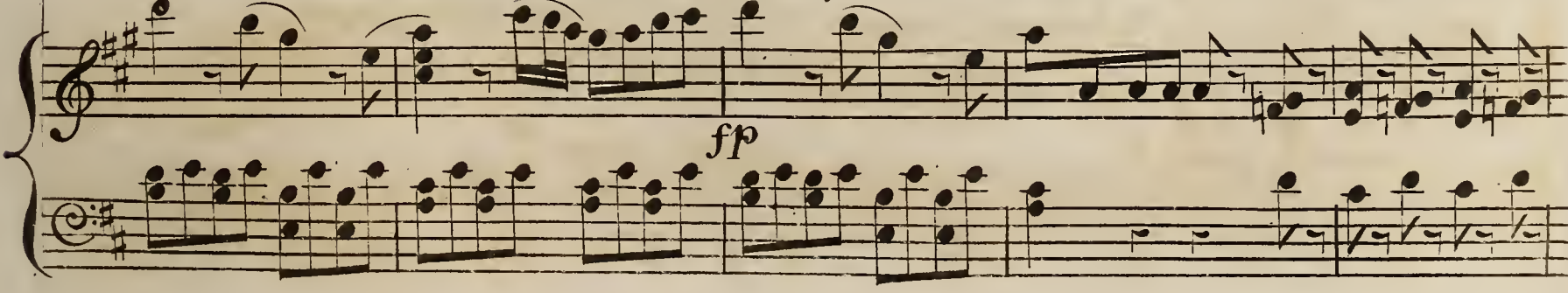
hate: for this, for this I thank his hate, Poor fellow! poor



fellow, I wish I were a mile away.



Oh my lov'd country! ah wretched man! His senses seem half



UBERTO

gone.

Thou, too my

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half note G4, and then a quarter note G4. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of two sharps. It features a complex, flowing melody with many sixteenth and thirty-second notes. Dynamic markings include *p* (piano) and *fp* (fortissimo piano).

GIANNI.

UBERTO.

daughter, Bar-barian.

Ah I shall have it soon.

Wou'd

The second system of music continues the vocal and piano parts. The vocal line has a treble clef and a key signature of two sharps. It contains the lyrics "daughter, Bar-barian. Ah I shall have it soon. Wou'd". The piano accompaniment continues with its intricate texture. Dynamic markings include *p* and *fp*.

he were at this hour,

As thou art in my pow'r,

Thus

The third system of music continues the vocal and piano parts. The vocal line has a treble clef and a key signature of two sharps. It contains the lyrics "he were at this hour, As thou art in my pow'r, Thus". The piano accompaniment continues with its intricate texture. Dynamic markings include *fp* and *f*.

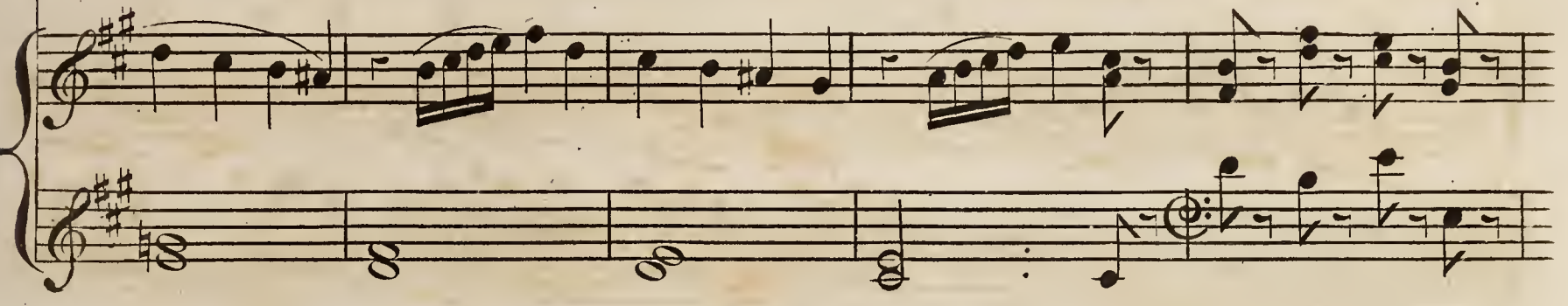
GIANNI

would I sieze the traitor, And tear him, and tear him limb by limb, yes! Good

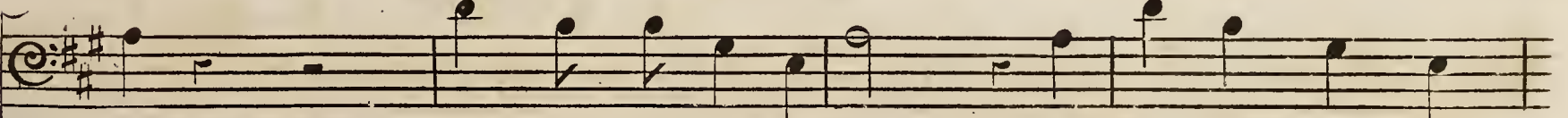
The fourth system of music continues the vocal and piano parts. The vocal line has a treble clef and a key signature of two sharps. It contains the lyrics "would I sieze the traitor, And tear him, and tear him limb by limb, yes! Good". The piano accompaniment continues with its intricate texture. Dynamic markings include *f* and *p*.



sir your rage abate. Pray don't take me for him, pray don't take me for



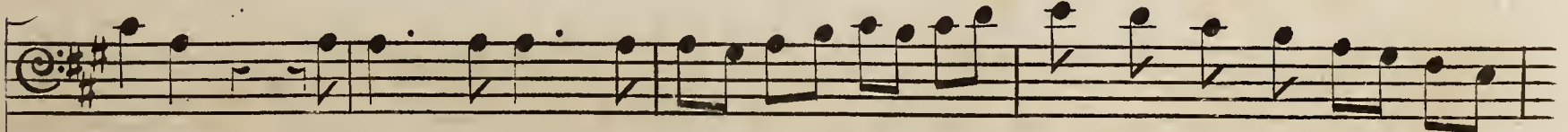
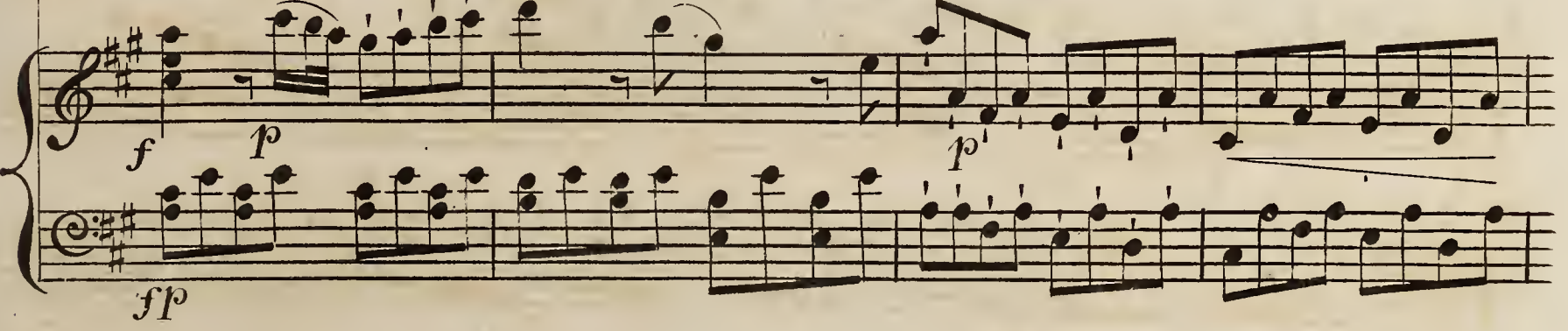
UBERTO



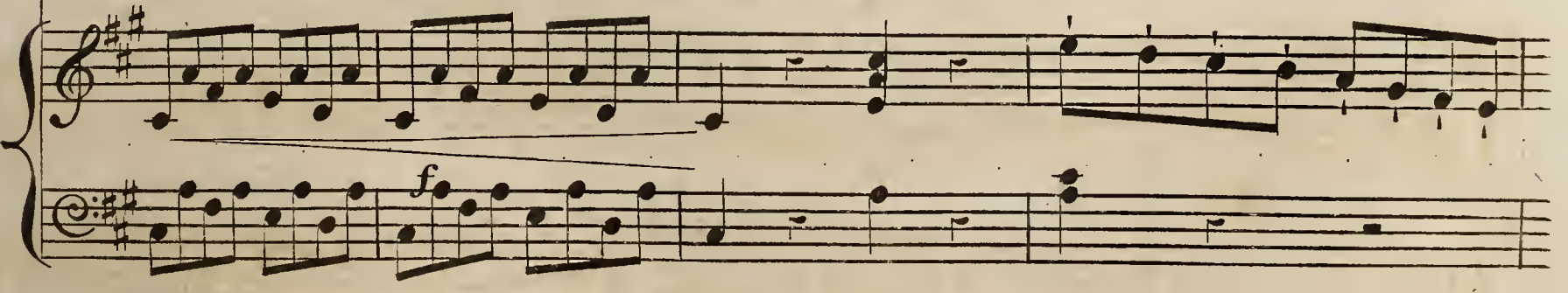
him. Could ought on earth a... tone, For all the wrongs I've



known, for all the wrongs I've known. A...tonement is there



any, The tyrant's death a... lone, the tyrant's death, the tyrant's death a...



...lone. a...tonement is there a...ny, the

Remember, I'm but Gianni, but Gianni,

*p*

tyrant's death a...lone, the ty\_rant's death, the ty\_rant's death a...

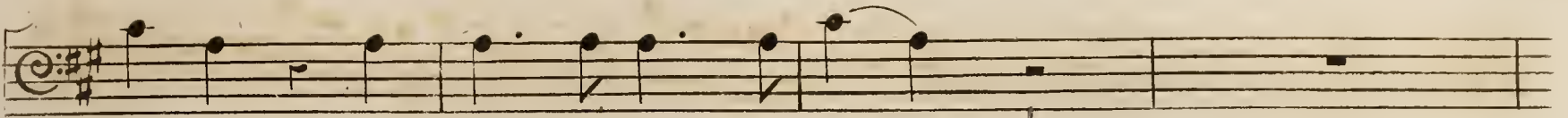
but Gianni! And I no harm have

...lone, the tyrant's death a...lone; a...tonement is there

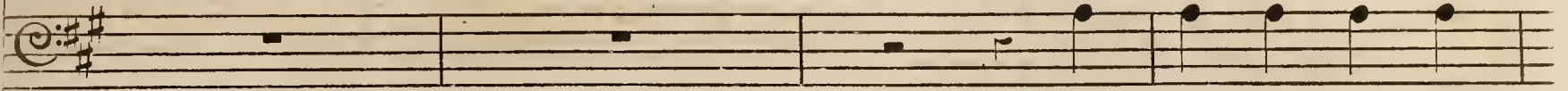
done. and I no harm have done. no harm have done.

*f* *p*

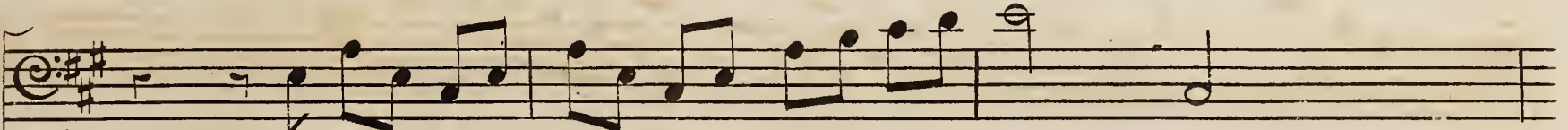




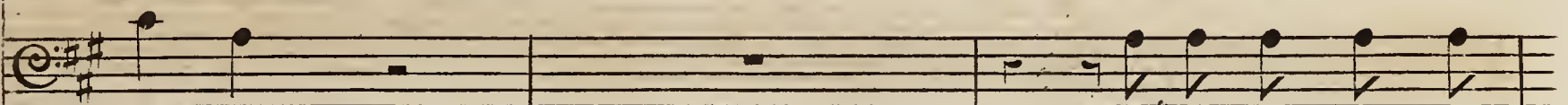
a...ny, the tyrant's death a...lone.



re...member, I'm but

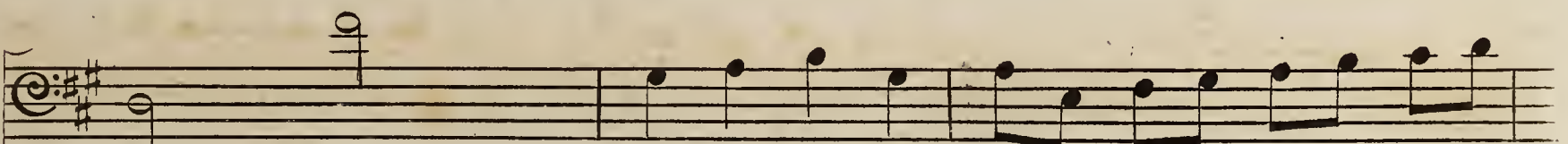
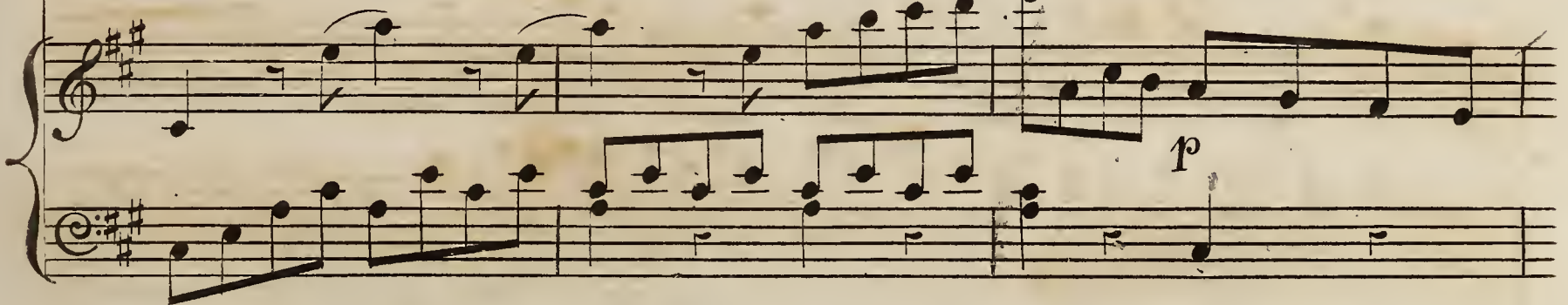


the ty...rant's death, the ty...rant's death a.....

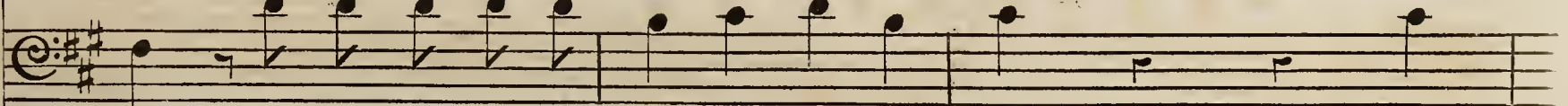


Gianni,

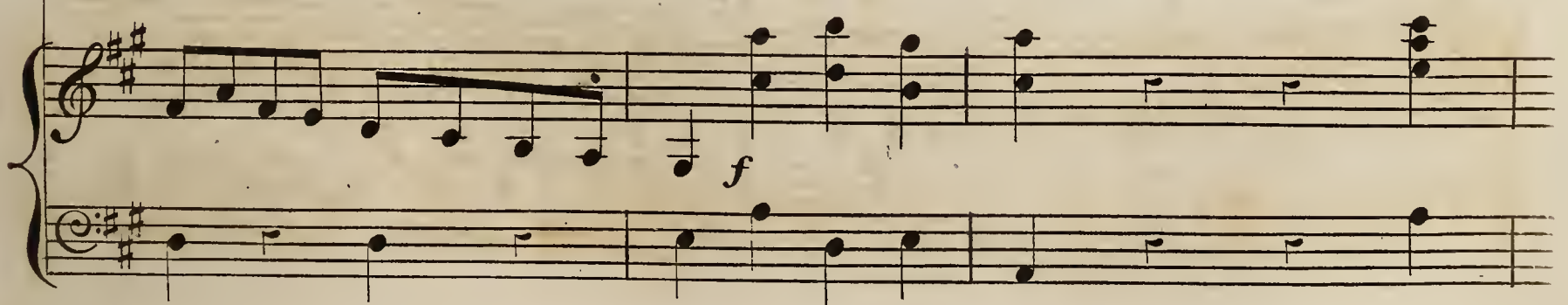
and I no harm have



...lone, the tyrant's death a...lone, the ty...rant's



done, and I no harm have done, no harm have done, and



death a lone, the ty\_rant's death a lone, the tyrant's

I no harm have done, and I no harm have done, no harm have

This system contains the first two systems of music. The top system features a vocal line with lyrics: "death a lone, the ty\_rant's death a lone, the tyrant's". The bottom system features a piano accompaniment with lyrics: "I no harm have done, and I no harm have done, no harm have".

death, the tyrant's death a lone.

done, and I no harm have done.

This system contains the third and fourth systems of music. The top system features a vocal line with lyrics: "death, the tyrant's death a lone.". The bottom system features a piano accompaniment with lyrics: "done, and I no harm have done.". The piano part includes a complex melodic line with many slurs and ties.

This system contains the fifth and sixth systems of music, which are piano accompaniment parts. The top system features a complex melodic line with many slurs and ties. The bottom system features a bass line with chords and a few moving notes.

"AM! MID PERIL,"

*The Finale to the 1<sup>st</sup> Act of the Grand Opera,*  
called

**THE FREEBOOTERS,**

at the  
*Theatre Royal, English Opera House,*

*Composed by F. Paer,*

Arranged & Adapted to English Words by

**W<sup>M</sup> HAWES,**

*The Poetry by Hampden Napier Esq!*

*Ent. Sto. Hall.*

*J. Hull.*

*Pr. 8/6*

*London, Printed & Published by W<sup>m</sup> Hawes, 7, Adelphi Terrace,  
& may be had at the principal Music Shops.*

ALLEGRO CON BRIO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music begins with a forte (f) dynamic marking. The upper staff features a complex melodic line with many sixteenth and thirty-second notes, while the lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system of musical notation continues the piece. It features dynamic markings of piano (p), fortissimo (ff), and piano (p) across the two staves. The melodic line in the upper staff remains highly active with rapid sixteenth-note passages, while the bass line continues with a steady accompaniment.

The third system of musical notation shows a continuation of the piece with a forte (f) dynamic marking. The upper staff has a very busy melodic line with many slurs and accents, and the lower staff provides a solid harmonic foundation.

The fourth system of musical notation is the final system on the page. It maintains the same musical style as the previous systems, with intricate melodic lines in the upper staff and accompaniment in the lower staff.

ISABELLA.

Ah! 'mid peril and wild a...larms, 'mid peril and wild a...larms,

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics 'Ah! 'mid peril and wild a...larms, 'mid peril and wild a...larms,' are written below the notes. The piano accompaniment starts with a piano (*p*) dynamic marking and includes a treble clef and a bass clef. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

'Stead of joy, do I behold thee?

The second system continues the musical piece. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics for this system are ''Stead of joy, do I behold thee?'. The piano accompaniment features a dynamic marking of *fp* (fortissimo piano) and includes a treble clef and a bass clef. The piano part has a complex texture with many sixteenth notes in both hands, creating a rich harmonic background for the vocal line.

'stead of joy, do..... I be hold thee?

The third system of music shows the vocal line and piano accompaniment. The lyrics are ''stead of joy, do..... I be hold thee?'. The piano accompaniment includes a dynamic marking of *fp* and features a treble clef and a bass clef. The piano part continues with intricate sixteenth-note patterns, and there are some triplet markings in the right hand.

The fourth system consists of piano accompaniment on two staves. The piano part includes a dynamic marking of *f* (forte) and features a treble clef and a bass clef. The piano accompaniment continues with complex sixteenth-note textures in both hands, providing a dramatic accompaniment.

EDOARDO.

Can I think of fear, and hold thee, of fear, of fear, and

*p* *fp* *fp*

hold thee, Dear.....est love thus in my

arms? Can I think of fear, and hold thee, think of fear,

*fp* *fp*

Dear.....est love dear.....est

love to hold thee in mine arms thus in mine

*dolce*

*fp* *fp*

*p*

arms dearest love thus in mine arms?

*f*

*fz* *fz*

ISABELLA.

Grant..... me cou....rage, grant me cou....rage gra...cious

*fp* *fp*

pow'rs. Ah! my heart Ah! my heart

Bear up boldly 'gainst des...pair, Brighter prospects will soon be

*p*

Ah my heart will fail I fear,

ours, brighter prospects soon be ours, bright....er

*fp*

grant me courage, grant me cou...rage gracious

prospects bright....er prospects bear up

*p fz fz dolce p*

pow'rs, oh gracious powers, Ah my heart will fail I fear, Ah my heart.... my

bold...ly bear up boldly, boldly 'gainst des...pair, Bear up bold.....ly

*fp fp fp fp rall°*

*a tempo.*

heart will fail I fear,

boldly bold...ly 'gainst des...pair, Dear...est

*p* *a tempo.* *f* *tr* *p*

Dear...est Lord.

Love. thus to

*f* *p* *pp* *tr* *pp* *f*

Grant me courage,

hold thee, Can I think of fear, and hold thee in my

*p* *f*

Freebooters.



Grant me courage gracious pow'rs, Oh gracious powers, Ah! my  
 arms, bear up bold...ly bear up bold....ly

*p*

heart will fail I fear, Ah! my heart..... will fail will....  
 bold.....ly 'gainst des...pair, bear up bold.....ly boldly bold..ly

*fz* *p*

fail I fear, My heart will fail I fear, My  
 'gainst des...pair, bear up bold.....ly 'gainst despair, bear up bold.....

*fp*

heart will fail I fear, will fail I fear, will fail I

.....ly 'gainst des...pair, a...gainst des...pair, a...gainst des...

*fp* *p*

fear, Ah! my heart will fail, I fear.

...pair, Bear up boldly 'gainst des...pair.

*f* *p*

*f* *p* *f* *p*

ANDANTE PASTORALE.

Dear Lord.

Dear Love. (GIANNI)

Lady-bird, Lady-bird, fly away home, the robbers are com.....ing

ANDANTE PASTORALE.

Lady-bird, lady-bird, fly away home, For your house is on fire, your children at home.....

*p* *f*

..... your house is on fire your children at home..... Oh! I

ISABELLA.

*fp* *fp* *p*

EDUARDO.

sink, I die with fear. Nay, be calm, love; I am here.

Lady-bird, lady-bird, fly away

ISABELLA.

Scarcely met but we are parted, may' be  
 Nay, love, be not thus down-hearted, spite of  
 home, For your house is on fire, your children at home

ne'er to meet a gain, scarcely met but we are parted, may be ne'er to meet a  
 fate, I here remain, may love be not thus down-hearted, spite of  
 Lady-bird, lady-bird, fly away

gain, to meet a gain, we are parted, may be ne'er to meet a  
 fate, I here remain, be not dis heart-ed, spite of fate, I here re  
 home, fly away home, they are coming they are coming

gain, we are part...ed may be ne'er to meet a... gain, we are  
 ...main, spite of fate I here re... main, I here re... main, be not dis...

They are coming, the robbers the robbers are coming, are coming

part...ed may be ne'er to meet a... gain..... we are  
 ...heart...ed spite of fate I here re... main..... spite of

they are coming

they are coming are

part...ed ne'er to meet to meet a... gain, to meet a...  
 fate I here re... main I here re... main, I here re...

com...ing La...dy bird La...dy bird fly a...way home, they are coming

gain, to meet a... gain, to meet a... gain.  
 main, I here re... main, I here re... main.  
 they are coming they are coming Fal lal lal la

lal lal la lal lal la lal lal la lal lal la la .....

la. LENA & CECCH: En...chanting! de...

...li...cious! Oh Gianni, my pre...cious! Oh

Gian..... ni my precious Sing on if you wish us

*rf* *p* *rf*

*>rf* *p* *>rf*

entire..ly your own, Sing on if you wish us entirely your own.

*p* *ff* *f*

GIANNI.

You're ve....ry ju....dicious, And I'm ve....ry

*tr* *tr*

sorry, But if I sing more, I shall surely break down, I shall surely break down, shall

*fx* *pp*

Oh prithee sing.  
Oh prithee sing

surely break down, I shall surely break down, shall surely break down.

on, Some a..musement we want, some amusement we want,  
on, Some a..musement we want, some amusement we want,

Od'sfish how you

Now prithee now prithee now prithee sing  
Now prithee now prithee now prithee sing

worry I tell you I cannot, I cannot I cannot



on a... musement we want.

on a... musement we want.

Od's... fish how you wor... ry I tell you I

can't, I tell you I can't, I tell you I can't, I tell you I

can't.

Thou know'st we are the foemen Of him who calls thee

*stacc:*

*f fz p fz p*

wife, Of him who calls thee wife, And we a vow have

*f tr p f p*

sworn To end his hated life, Yes to end his hated life, to

*f p f p f*

ISABELLA.  
My heart with fear is torn, My

EDOARDO!  
Their threats I treat with scorn, Their

GIANNI.  
end his ha...ted life. Would I had ne'er been born, Would

*p p*

CORO.

heart with fear is torn. Yes! we have sworn a solemn vow,  
 threats I treat with scorn. CORO. Yes! we have sworn a solemn vow,  
 I had ne'er been born. Yes! we have sworn a solemn vow,

The first system of music features three vocal staves and a piano accompaniment. The vocal parts are in a key with one flat (B-flat) and a common time signature. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand. Dynamics markings include *f* and *ff*.

And we will keep it true. the day is quickly  
 And we will keep it true. the day is quickly  
 And we will keep it true. UBERTO e CORO. The day is quickly com...ing quickly

The second system continues the vocal and piano parts. It includes the instruction "UBERTO e CORO." above the piano staff. The piano accompaniment features a *ff* dynamic marking and a trill in the right hand.

coming is coming When he will meet his due,  
 coming is coming When he will meet his due,

The third system concludes the page with the vocal lines and piano accompaniment. The piano part includes a trill and a fermata over a chord.

when he will meet his due, when he will meet his due.

when he will meet his due, when he will meet his due.

*p*

UBERTO.

But, lady fair, to shew We do not war with woman, we do not war with woman,

*f* *p* *fp*

Nor cherish hate to thee, nor cherish hate to thee, From

*dolce* *3* *3* *3* *3*

ISABELLA.

LENA, CHECCH: e CORO.

Oh lady, yes lady thou art free.

UB: e CORO.

henceforth thou art free. Oh lady, yes lady thou art free.

*f* *p* *p*

husband! Sad o...men! That parts our love in

EDOARDO.  
Ah me!

GIANNI.  
Ah must we part a...

Now here's a mess a...

twain, that parts our love that parts our love our love in twain.

-gain Ah must we part must part a...gain. UBERTO.

-gain Now here's a mess a mess a...gain. Now, la...dy,

*p piu mosso.*

you have an es...cort On your way, so now, fare...well.

*fp* *fp* *rf* *colla parte.* *f a tempo.*

ISABELLA.

Ah! my lips Ah my lips have not the pow'r to tell What my heart what my

heart would bid me say If you would not drive me to distress, Do not

send me hence a... way, do not send me do not send me hence a... way.

	ISABELLA.	LENA & CECCH:
	Ah! yes!	She stays!
		EDOARDO.
		She stays!
UBERTO.		GIAN: & UB?
Wilt thou then stay?		She stays!
		OGG: & CORO.
		She stays!
		She stays!

LENA & CECCH:

What has happen'd so to

UBERTO.

What has happen'd so to change her?

ALL<sup>o</sup> DI PRIMA.

*sotto voce*

change her?

What has happen'd so to change her has happen'd so to

OGGERO.

What has happen'd so to change her

What has happen'd so to

What has happen'd so to change her

What has happen'd so to

change her, Who can fathom woman's mind, who can fathom woman's

change her, Who can fathom woman's mind, who can fathom woman's

change her, Who can fathom woman's mind, who can fathom woman's

mind, who can fathom who can fathom who can fathom woman's

mind, who can fathom who can fathom who can fathom woman's

mind, who can fathom who can fathom who can fathom woman's

*ff*

ISABELLA.  
Love... triumphant over danger

EDOARDO.  
Love... triumphant over danger

mind.

mind.

GIANNI.  
Well, how wonderfully

*p*



Points the path hope could not  
 Points the path hope could not  
 strange are all the ways of woman...kind,

find, Love tri...umphant, Love..... tri...  
 find, Love tri...umphant, Love..... tri...  
 Well, how wonder...fully strange are the ways of woman--

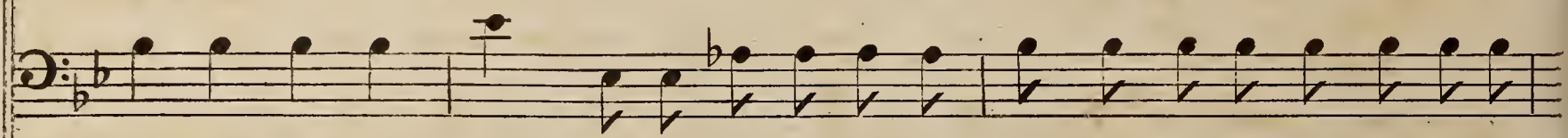
-umphant o...ver dan...ger Points the path the path hope  
 -umphant o...ver dan...ger Points the path the path hope.  
 -kind, Well how wonderfully strange are, well how strange are all the



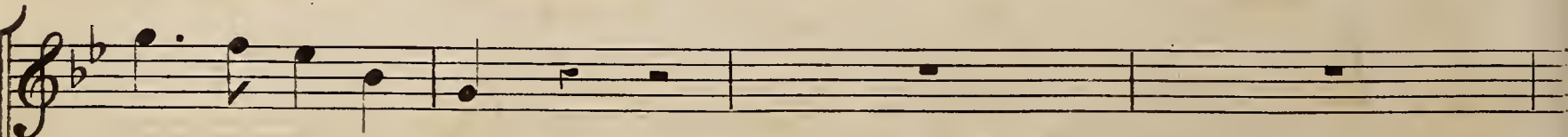
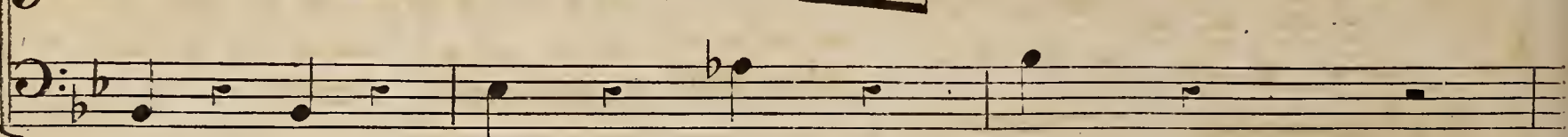
could not find, Love points the path, Love points the



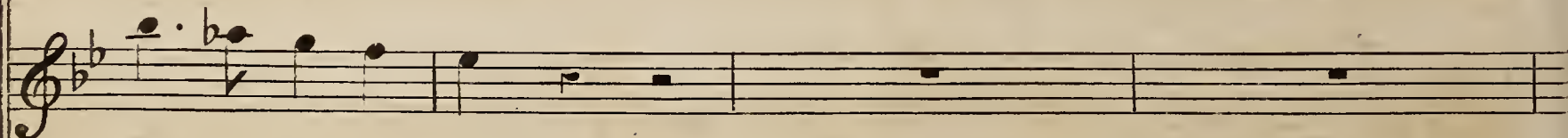
could not find, Love points the path, Love points the



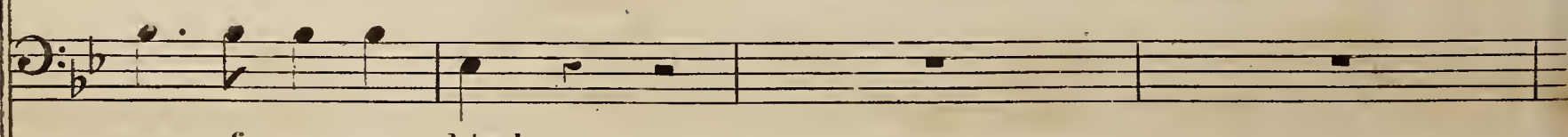
ways of wo-man-kind, Well how wonderfully strange are, well how strange are all the



path hope could not find.



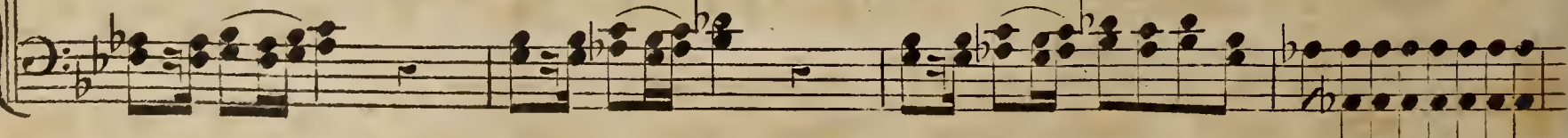
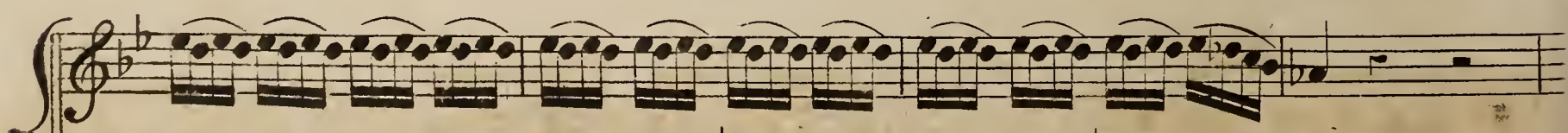
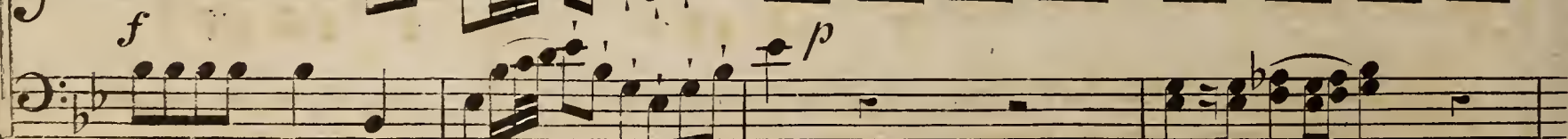
path hope could not find.



ways of wo-man-kind.



*f* *p*



ISABELLA, LENA, CECCHINA.

Not the light as...pen leaves that shake with ev'ry breeze's  
 EDOARDO, OGGERO.

Not the light as...pen leaves that shake with ev'ry breeze's  
 GIANNI, UBERTO.

Not the light as...pen leaves that shake with ev'ry breeze's

sigh;

sigh;

sigh;

ISABELLA, LENA, CECCHINA.

Not the frail bark, when storms are woke And winds and waves are

EDUARDO.

Not the frail bark, when storms are woke And winds and waves are

OGGERO.

Not the frail bark, when storms are woke And winds and waves are

GIANNI.

Not the frail bark, when storms are woke And winds and waves are

UBERTO.

Not the frail bark, when storms are woke And winds and waves are

high, Nought can be found less steady than the

high, Nought can be found less steady than the

high, Nought can be found less steady than the

high, Nought can be found less steady than the

high, Nought can be found less steady than the

high, Nought can be found less steady than the

chang...ing heart of man, Nought can be found less

chang...ing heart of man, Nought can be found less

chang...ing heart of man, Nought can be found less

chang...ing heart of man, Nought can be found less

chang...ing heart of man, Nought can be found less

*p*

stea...dy than the chang...ing heart of man.

stea...dy than the chang...ing heart of man.

stea...dy than the chang...ing heart of man.

stea...dy than the chang...ing heart of man.

stea...dy than the chang...ing heart of man.

*p* *f*

Nought can be found less stea...dy than the

Nought can be found less stea...dy than the

Nought can be found less stea...dy than the

Nought can be found less stea...dy than the

Nought can be found less stea...dy than the

*p* *f*

changing heart of man No! than the changing heart of man No! the changing heart of,

changing heart of man No! than the changing heart of man No! the changing heart of

changing heart of man No! No!

changing heart of man No! No!

changing heart of man No! No!

*f* *p* *f* *p*

man. Not the light as...pen

man. Not the light as...pen

GIAN:& UBER:

Not the light as...pen

OGGE:& CORO.

Not the light as...pen leaves that shake With

CORO.

Not the light as...pen leaves that shake With

*f*

leaves that shake With ev?.....ry bree...ze's sigh,

leaves that shake With ev?.....ry bree...ze's sigh,

leaves that shake With ev?.....ry bree...ze's sigh,

ev?.....ry bree...ze's sigh Not the frail bark, when

ev?.....ry bree...ze's sigh Not the frail bark, when

*f*

Not the frail bark when storms are wake And winds and  
 Not the frail bark when storms are wake And winds and  
 Not the frail bark when storms are wake And winds and  
 storms are wake And winds and waves are high  
 storms are wake And winds and waves are high

waves, winds and waves and waves are high..... Nought  
 waves, winds and waves and waves are high.....  
 waves, winds and waves and waves are high.....  
 and waves and waves are high.....  
 and waves and waves are high.....



can be found less steady than the changing heart of man, Nought

Nought

Nought

Nought

*p* *f*

can be found less steady than the changing heart of man, *un poco piu stretto.*

can be found less steady than the changing heart of man,

can be found less steady than the changing heart of man,

can be found less steady than the changing heart of man,

*un poco piu stretto.*

Not the light aspen leaves that shake With ev'ry breeze's sigh, with

Not the light aspen leaves that shake With ev'ry breeze's sigh, with

Not the light aspen leaves that shake With ev'ry breeze's sigh, with

Not the light aspen leaves that shake With ev'ry breeze's sigh, with

ev'ry breeze's sigh,

ev'ry breeze's sigh, Not the frail bark, when storms are wake, And

ev'ry breeze's sigh, UBERTO.

ev'ry breeze's sigh, Not the frail bark, when storms are wake, And

No! Not the frail bark when storms are wake and

winds and waves are high, No!

No!

winds and waves are high, No!

winds and waves are high, Not the frail bark when storms are wake and winds and waves are

No!

No!

No!

PIU ALLEGRO.

high, Nought can be found less steady than the changing heart of man, Nought can

Nought can be found less steady than the changing heart of man, Nought can

CORO.

Nought can be found less steady than the changing heart of man, Nought can

CORO.

Nought can be found less steady than the changing heart of man, Nought can

Nought can be found less steady than the changing heart of man, Nought can

*f*

PIU ALLEGRO.

be found less steady than the changing heart of man, the changing heart of

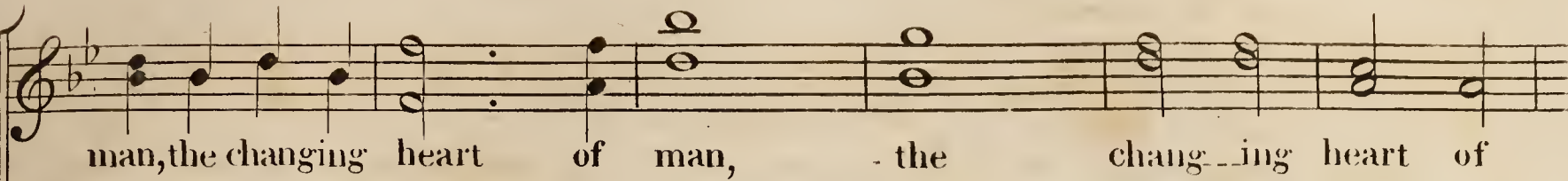
be found less steady than the changing heart of man, the changing heart of

be found less steady than the changing heart of man, the changing heart of

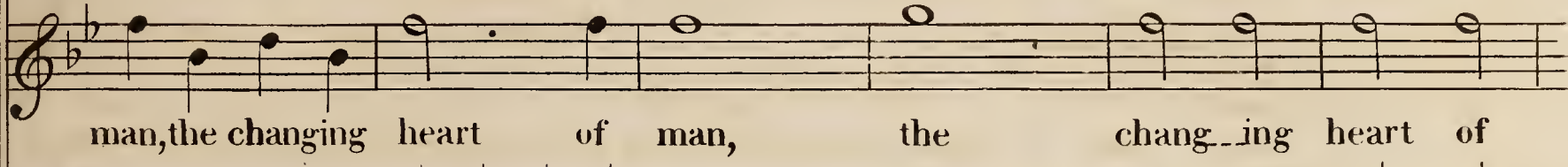
be found less steady than the changing heart of man, the changing heart of

be found less steady than the changing heart of man, the changing heart of

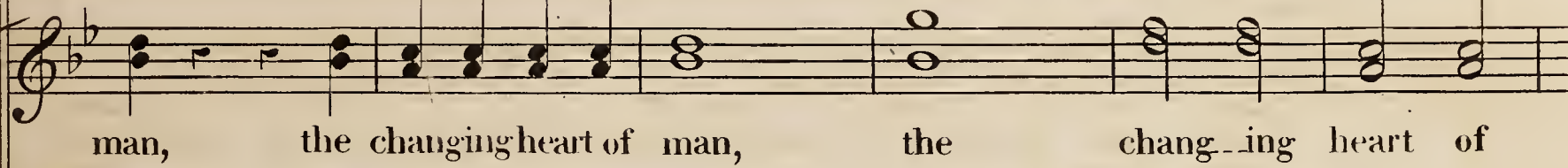
*f*



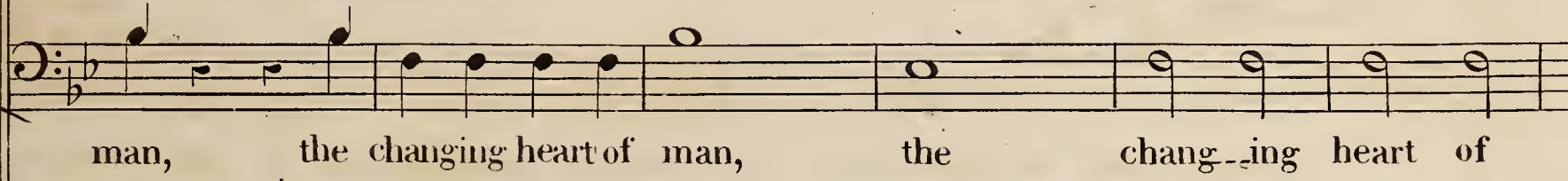
man, the changing heart of man, the changing heart of



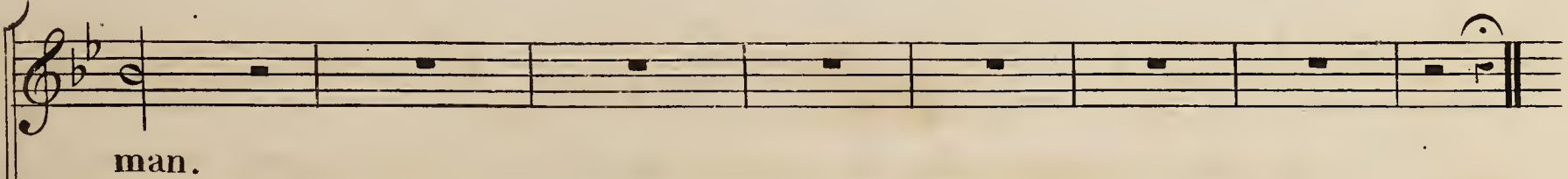
man, the changing heart of man, the changing heart of



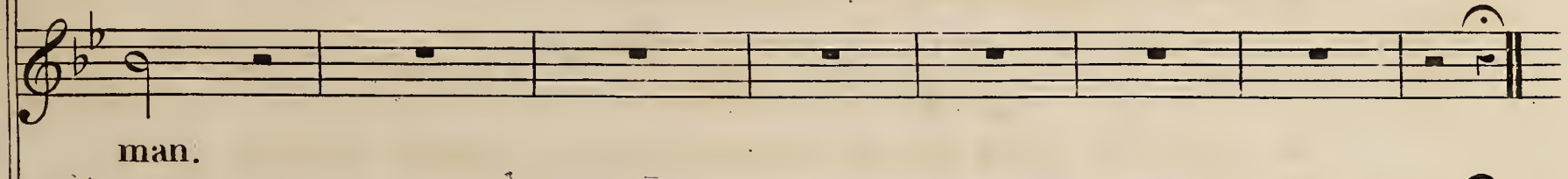
man, the changing heart of man, the changing heart of



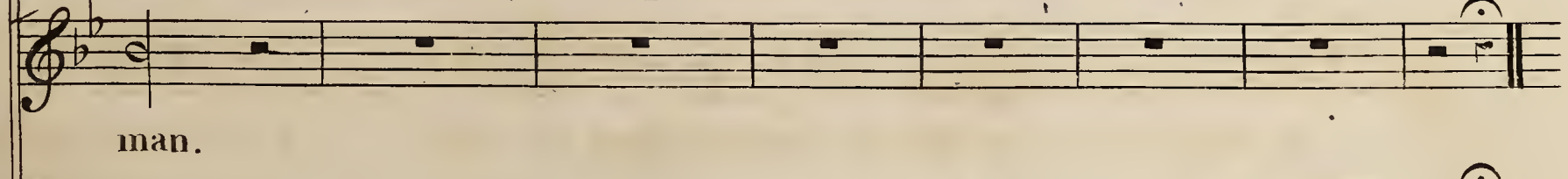
man, the changing heart of man, the changing heart of



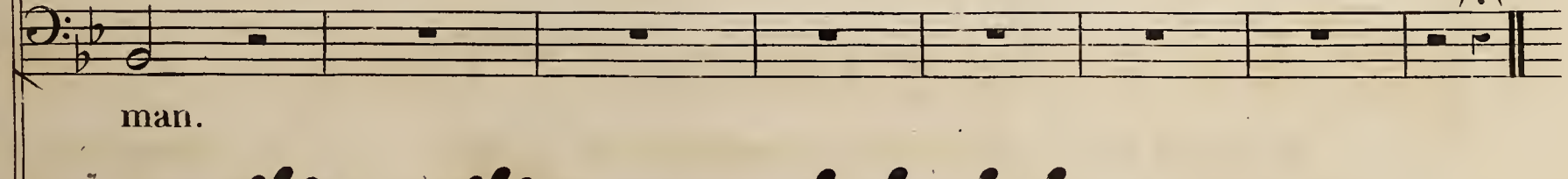
man.



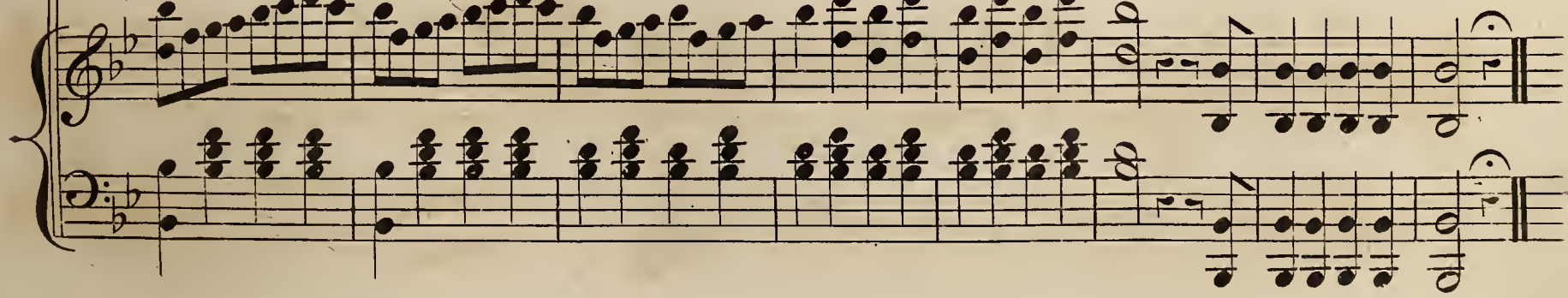
man.



man.



man.





1  
"Why thus pensive,"

The Introductory Quartett,

as Sung by

Miss Goward, Miss Boden, Miss Betts, & M<sup>r</sup>. Phillips,

in the Grand Opera called

**THE FREEBOOTERS,**

at the

Theatre Royal English Opera House,

Composed by F. Paer,

Arranged & Adapted to English Words by

**WM HAWES.**

The Poetry by Hampden Napier Esq<sup>r</sup>.

Ent. Str. Hall.

J. Hill.

Pr. 3/-

London, Printed & Published by W. Hawes, 7, Adelphi Terrace,  
And may be had at the Principal Music Shops.

ALLEGRO.

The musical score consists of three systems. The first system is a vocal line with a treble clef and a common time signature, marked 'ALLEGRO'. It begins with a forte dynamic 'f' and includes a fortissimo 'fz' dynamic later. The second system is a piano accompaniment with a grand staff (treble and bass clefs), marked 'f'. The third system continues the piano accompaniment, also marked 'fz'.

Freebooters.

W. Hawes  
29. M.

LENA.

Why thus pensive?

CECCHINA.

Why thus pensive?

*tr*

*tr*

*p*

*p*

thou too art drooping!

Why thus

thou too art drooping!

Why thus

*pp*

*pp*

pensive?

thou too art drooping!

thou too art

pensive?

thou too art drooping!

thou too art



drooping. What's the use of all this

drooping. What's the use of all this moping?

*f* *p*

moping? When you've cause for better hoping, Why should

When you've cause for better hoping, Why should

*dolce*

you give way to fear? Why should you give way to fear?

you give way to fear? Why should you give way to fear?

*fz* *p*

Why should you give way to fear, When you've cause for better

Why should you give way to fear, When you've cause for better

*fz fz p rf*

hoping, why should you give way to fear, give way to fear, When you've cause for better

hoping, why should you give way to fear, give way to fear, When you've cause for better

*rf*

hoping, why should you give way to fear, give way to fear, why should

hoping, why should you give way to fear, give way to fear, why should

*f*

you give way to fear.

you give way to fear.

ISABELLA.

Ah! a heart so sad and lone, a heart..... a

heart so sad and lone, Borrows boldness, borrows

boldness from des...pair.

Signor, I would fain de...clare, All my griefs to thee a...

*tr*

*dolce*

...lone, all my griefs to thee a...lone, all my griefs to thee a...

*fz* *rf* *f*

UBERTO.

...lone. Leave us, leave us then a...lone, alone to-

*p*

...gether; Thou may'st safely trust in

*tr* *tr* *tr*

(aside)

me, yes! yes safely trust in me, From her looks I nought can

Musical notation for the first system, including vocal line and piano accompaniment with trills.

gather, What her wish or fear may be, No! no! no!

Musical notation for the second system, including vocal line and piano accompaniment with trills.

LENA.

Softly

Cec.

no! what her wish or fear may be, her fear may be.

Softly

Musical notation for the third system, including vocal line and piano accompaniment with dynamics like *cres*, *f*, and *p*.

softly, softly softly, steal a...way, We disturb them, we disturb them if we

softly, softly softly, steal a...way, We disturb them, we disturb them if we

Musical notation for the fourth system, including vocal line and piano accompaniment with trills.

ISAB.

Ah! my heart borrows boldness from despair.

LENA.

stay; Love has such a jealous eye, a jealous eye,

CEC.

stay; Love has such a jealous eye, a jealous eye,

UBER.

From her looks I nought can gather, What her wish may be.

..... borrows boldness from despair, borrows

Why should ye give place to care, give place to care, love has such

Why should ye give place to care, give place to care, love has such

I nought can gather what her fear what her

bold...ness, borrows bold...ness from des...pair,  
a jealous eye, a jealous eye,  
a jealous eye, a jealous eye, We disturb them if we  
wish, her wish may be, her wish may be,

*f* *p* *f* *p*

We disturb them if we stay, Softly, softly, steal a...  
stay, Softly, softly, steal a...way,

Ah! a heart so sad and lone, borrows boldness from des... pair.....  
 ...way Love has such a jealous eye, a jealous eye,  
 Love has such a jealous eye, a jealous eye,  
 From her looks I nought can gather, what her wish may be

*fx* *fx* *fx*

..... borrows boldness from des... pair,  
 He can brook no stranger nigh, no stranger nigh, Softly softly steal a-  
 He can brook no stranger nigh, no stranger nigh, Softly softly steal a-  
 I nought can ga... ther what her fear,

*p* *p*



Borrows boldness from des...pair,

...way, We disturb them if we stay, yes if we stay, Love has such a jealous

...way, We disturb them if we stay, yes if we stay, Love has such a jealous

What her fear, her wish may be

Borrows boldness from des...pair, yes!

eye, He can brook no stranger nigh, no stran...ger nigh, Love has such a jealous

eye, He can brook no stranger nigh, no stran...ger nigh, Love has such a jealous

What her fear her wish may be, her

from des...pair, yes! from des...pair,  
 eye, a jealous eye, He can brook no stranger nigh, no stranger nigh,  
 eye, a jealous eye, He can brook no stranger nigh, no stranger nigh,  
 wish may be, her wish may be, from her looks I nought can

*fz fz fz fz fz fz f*

Borrows bold...ness from des...pair.  
 He can brook no stran...ger nigh.  
 He can brook no stran...ger nigh.  
 ga...ther, What her wish or fear may be.

*fz*

*"Courage, thy love is new."*

# The Grand Scena.

as Sung by

**MR PEARMAN,**

*in the Grand Opera called*

## The Freebooters,

*at the*

*Theatre Royal, English Opera House.*

Composed by F. PAER

*Arranged & Adapted to English Words*

BY

**W<sup>M</sup> HAWES,**

*The Poetry by Hampden Napier Esq<sup>re</sup>*

*Ent. Sta. Hall.*

*J. Hall.*

*Pr. 3/-*

*London, Printed & Published by W<sup>m</sup> Hawes, 7, Adelphi Terrace,*

*& may be had at the principal Music Shops.*

### ALLEGRETTO

fp fp fp fp

### ISABELLA.

Ah! my heart beats as

rinf p p fp

*W. Hawes 46 W.*

EDOARDO

tho' it wou'd foretel some fatal evil. Support yourself on

me, love - Nay, do not tremble; be

*pp* *Piu Mosso* *f* *p* *fz*

*pp* *f* *p* *fz*

firm, or all is lost. Oh Heav'ns! Oh Heav'ns! this tarrying aggra-vates our peril.

*p* *f*

Remember ev'ry moment, is fraught with de-so-la-tion.

ARIA.

*f*

ALLEGRO.

*f*

Violoncello Obligato

*p* *fz* *p* *fp*

*fp* *fz*

Violino Obligato

*fz* *p*

Violonc: Obligato

*fz* *p*

*tr*

The first system consists of a treble clef staff and a grand staff. The treble staff begins with a trill marked *tr*. The grand staff provides piano accompaniment with chords and moving lines in both hands.

*fz* *p* *fp*

The second system continues the musical piece. It features a treble clef staff and a grand staff. Dynamic markings include *fz* (forzando), *p* (piano), and *fp* (forzando piano).

Violone: Solo *3* *3* Violino Solo

*rinf* *p*

The third system introduces a solo section for the Violone, indicated by the text "Violone: Solo" and a *3* marking. The Violino part is also marked as a solo. Dynamic markings include *rinf* (rinfresco) and *p* (piano).

Violone: *fz*

The fourth system continues the piece. It features a treble clef staff and a grand staff. The Violone part is marked with *fz* (forzando).

The first system consists of three staves. The top staff is a single treble clef staff with a melodic line featuring eighth-note patterns and a trill marked 'tr' near the end. The bottom two staves form a grand staff (treble and bass clefs) with a piano accompaniment of eighth notes.

The second system consists of three staves. The top staff is a single treble clef staff with a melodic line featuring eighth-note patterns and a trill marked 'tr'. The bottom two staves form a grand staff with a piano accompaniment.

The third system consists of three staves. The top staff is a single treble clef staff with a melodic line featuring eighth-note patterns and a trill marked 'tr'. The bottom two staves form a grand staff with a piano accompaniment. The word 'Tutti f' is written below the grand staff.

The fourth system consists of three staves. The top staff is a single treble clef staff with a melodic line featuring eighth-note patterns and a trill marked 'tr'. The bottom two staves form a grand staff with a piano accompaniment.

Larghetto.  
E DO ARDO.

Courage! courage thy love is near, courage the love is

Violonc:

*p*

near, Thy faint...ing heart to cheer. thy faint...ing heart to

cheer. Nay do not he...si...tate, This ve...ry mo...ment

e...ven, May'be, decides our fate. may'be, decides our fate.

*fp*



May' be, decides our fate May' be, decides our

*p* *fp* *p* *Violone:*

fate, decides our fate May' be, de cides our fate.

*fp* *fz* *p* *tr* *rinf* *p* *Violone:*

*Violino.*

*Sostenuto.*

ALLEGRO She trembles still. Oh

*f* *Colla parte.*

Heaven! Despair! Despair! Despair her heart, her heart, hath

*p* Allegro come sopra

riv'n. Courage, be firm, nor fear, love; Courage,

*fp* *fp* *fp*

Violin Solo.

un poco rallent: Violone: Solo.

Courage! The

un poco rallent:

Violino.

Violone: Tempo Primo.

pow-er that led me here, love, To guard, to guard thy Innocence, The

Tempo Primo.

pow'r that led me here, love, To guard thy In... nocence, The pow'r that led me

here love, will safe\_ly guide us hence.

Cou... rage! thy love ... is near, Thy

faint ... ing heart to cheer. Nay do not do not

he...sitate - nay do not do not hesitate, This very moment even, May'be, decides our

Violino. *fp* *fz* *fz*

fate. Take courage, be firm, nor fear, love; Take courage, be firm, nor fear, love;

Dolce. *rinf*

Courage! Cou...rage!

Violino. *un poco rallent:* *Violone: fp fp*

*f* *p un poco rallent:*

The power that led me here, love, to guard, to guard thy

Tempo Primo.

innocence, The pow'r that led me here, love, Will safe-ly guide us

Tempo Primo.

*fz* Violino.

hence, The pow'r that led me here, love, Will safe-ly guide us hence safe-ly

*f* *fp* *fp* *fz*

*tr*  
safe-ly, safe-ly guide us hence, Will safe-ly guide us

*p* *f* *p*

hence, Will safe...ly guide us hence, Will safely guide us

*f*

*f*

This system contains the first two systems of music. The top system features a vocal line with lyrics: "hence, Will safe...ly guide us hence, Will safely guide us". Below it is a piano accompaniment consisting of two staves. The piano part includes a dynamic marking of *f* (forte) in both the vocal and piano staves.

hence .

*fz* *fz*

This system contains the third system of music. The top system features a vocal line with the lyric "hence .". Below it is a piano accompaniment consisting of two staves. The piano part includes dynamic markings of *fz* (forzando) in both the vocal and piano staves.

This system contains the fourth system of music, which is a piano accompaniment consisting of two staves. It features complex chordal textures and melodic lines.

*Which I can never see further.*

Recitative & Duet,

Sung by

*Miss Bells & Mr. Parman.*

in the Grand Opera called

**THE FREEBOOTERS.**

*at the Theatre Royal, English Opera House.*

Composed by *H. Paer.*

*Arranged & Adapted to English Words*

BY

**W M HAWES,**

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ADAGIO NON TROPPO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a forte (f) dynamic. The first staff contains several measures with dynamics including p, fz, p, fz, sfz, and f. The second staff contains notes and rests corresponding to the first staff.

The second system of musical notation continues the piece. It features two staves. The upper staff has dynamics p, fz, p, p, fz, fz, p, fz, p. The lower staff has dynamics fp and fp. The notation includes various rhythmic patterns and articulations.

The third system of musical notation concludes the piece. It features two staves. The upper staff has dynamics fz, p, fz, p, fz, p. The lower staff has dynamics fp and fp. The notation includes various rhythmic patterns and articulations.

*fz* *p* *Cres:*

Recit:  
ISABELLA.

Oh!

*poco a poco* *f*

EDOARDO.

I can move no further.

Be not dishearten'd. If we but

*p* *fz* *fz*

gain the point of yonder crag

We may escape in safety.

*lento* *fz* *fz*



ISABELLA. EDOARDO.

Ah! never. My trusty steed will swiftly bear us hence,

And see, my love, Where the

moon lights her chrysal lamp to guide us. Let us hail the glad omen.

*risoluto.* *ADAGIO. p* *rinf*

ISABELLA.

Kind Love, oh hear us. Still hover near us.

Kind Love, oh hear us. Oh watch our wand'ring steps.

ISABELLA.

Spirit whose  
EDOARDO.

ANDANTE SOSTENUTO.

Spirit whose

The first system of the musical score consists of three staves. The top two staves are vocal lines for Isabella and Edouardo, both in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The bottom two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The tempo is marked 'ANDANTE SOSTENUTO'. Dynamics include piano (p), forte (f), and piano (p).

glorious sway whose sway o...ver nature

Proudly vic.

glorious sway whose sway o...ver nature Proudly vic\_torious ruleth each creature Proudly vic.

The second system continues the musical score with two vocal staves and two piano accompaniment staves. The lyrics are: 'glorious sway whose sway o...ver nature Proudly vic.' on the top staff, and 'glorious sway whose sway o...ver nature Proudly vic\_torious ruleth each creature Proudly vic.' on the bottom staff. The piano accompaniment continues with various rhythmic patterns and dynamics.

...to\_rious Ruleth each creature

Ru...leth each crea...ture

...to\_rious Ruleth each creature

Ru...leth each crea...ture

The third system of the musical score features two vocal staves and two piano accompaniment staves. The lyrics are: '...to\_rious Ruleth each creature Ru...leth each crea...ture' on the top staff, and '...to\_rious Ruleth each creature Ru...leth each crea...ture' on the bottom staff. The piano accompaniment includes triplets in the right hand.

lis - ten ap - provingly to our en - trea - ty; Hear us in

lis - - - - ten ap - provingly to our en - trea - ty;

pi - ty, Hear us in pi - - - - - ty, Kind Spirit Kind Spirit of

Hear us in pi - ty, Hear us in pi - - - - - ty, Kind Spirit Kind Spirit of

Love! Lis - - - - ten ap - pro - ving - ly

Love! *fz* Lis - - - - ten ap - pro - ving - ly *fz*

*p* *p*

To our en...treaty; Hear us in pi...ty, Hear us kind

To our en...treaty; Hear us in pi...ty, Hear us kind

*p*

Spirit of Love! Spi...rit of Love! Spi...rit of

Spirit of Love! Spi...rit of Love! Spi...rit of

*f* *p* *fp*

Love! Kind Spi...rit of Love!

Love! Kind Spi...rit of Love!

*fp*

ALLEGRO AGITATO.

GIANNI.

Oh!my

*fp* *rf* *p* *p*

ma...ma ma...ma master, Oh!my la...la la...la la dy, they have

*fz p* *fz*

found us out al \_ rea \_ dy, Oh!dis \_ as \_ \_ ter, Oh!dis-

*fp* *fp*

*p* *f* *p* *f* *p* *fz*

aster, on disas \_ ter! ne \_ ver did I scamper scamper,scamper fas \_ ter.

*pp*

Oh dis - as - ter on dis - as - ter, they have

found us out al - rea - dy, yes! al - rea - dy Oh! dis - as - ter on dis -

as - ter ne - ver did I scamper fas - ter, Never shall I scam - per

more, Ne - ver shall I scam - per more. Onward!

ISABELLA.

EDOARDO.

GIANNI.

dearest! Oh! night of sor-row, Hasten has-ten, All my

troubles now are o'er, all my troubles now are o'er, now are

ISABELLA.

We shall ne-ver see the mor-row, We shall

We shall ne-ver see the mor-row, We shall

o'er. Where shall I be by to mor-row, Where shall

ne - ver see the morrow.

Onward!

Onward!

ne - ver see the morrow.

Onward!

Onward!

I be by to morrow.

On - ward!

On - ward!

cres.

f

p

LARGHETTO.

Onward!

OGGERO.

Sostenuto

Onward!

What ho! there stop.

UBERO.

Onward!

What ho! there stop.

ff

Colla parte

fz/p

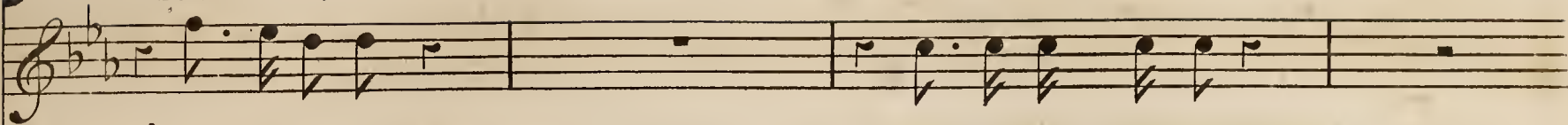
fz/p

fz

fz

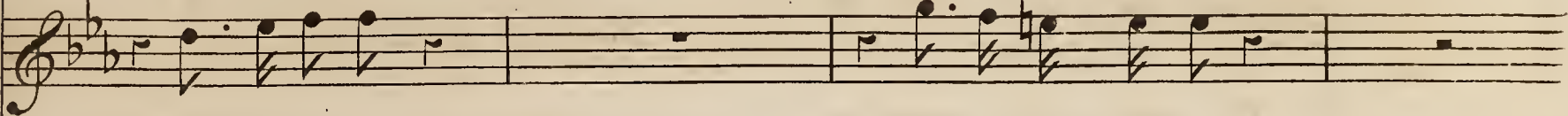


ISABELLA.



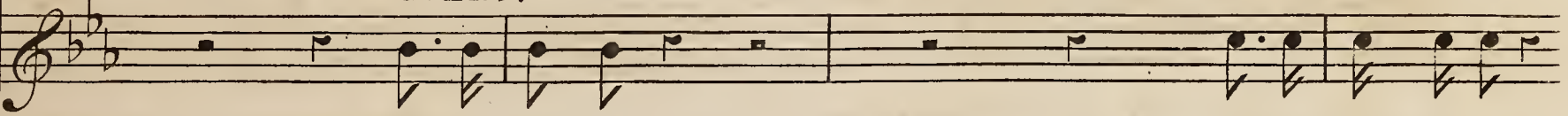
'Tis decided, we indeed are lost.

EDOARDO.



'Tis decided, we indeed are lost.

OGGERO.



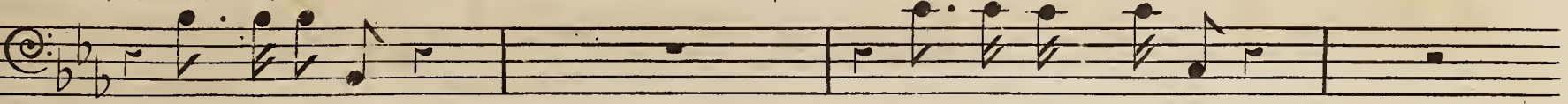
Would you fly us, but your scheme is crost

UBERTO.



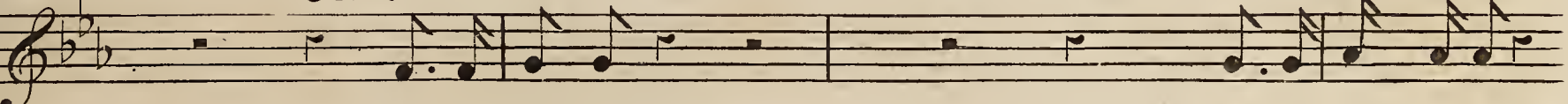
Would you fly us, but your scheme is crost,

GIANNI.



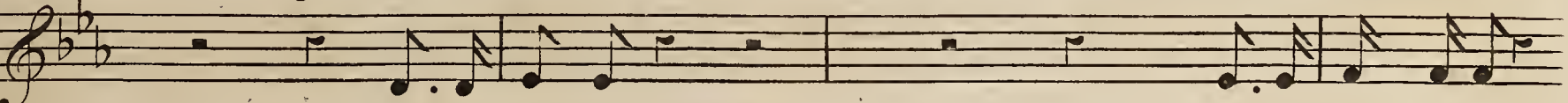
Mer-cy on us, we indeed are lost,

Coro.



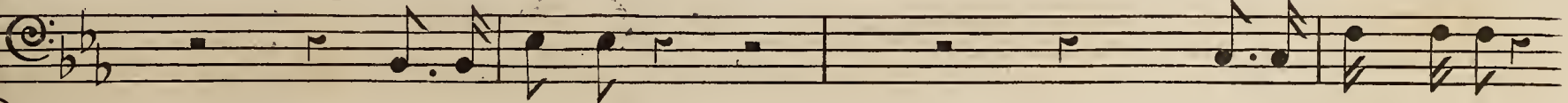
Would you fly us, but your scheme is crost,

Coro.

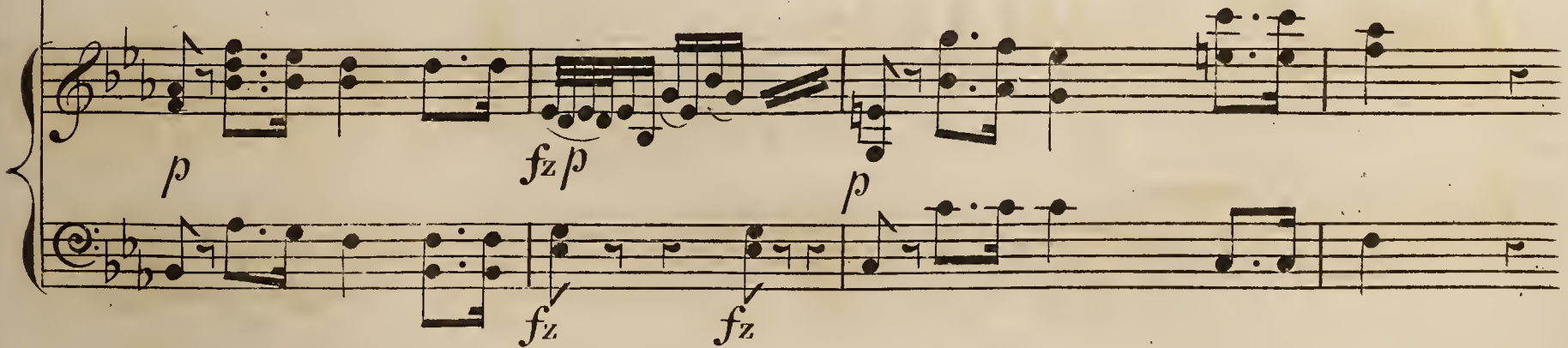


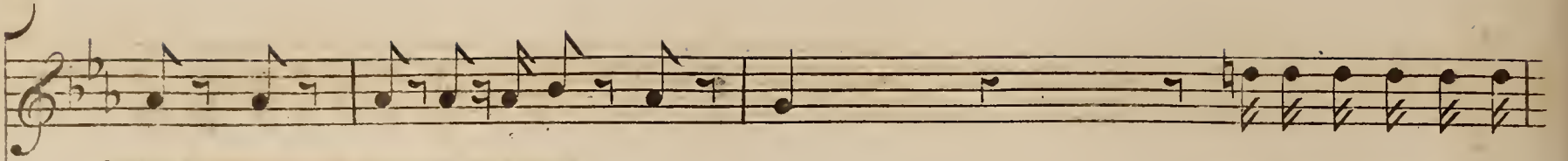
Would you fly us, but your scheme is crost,

Coro.

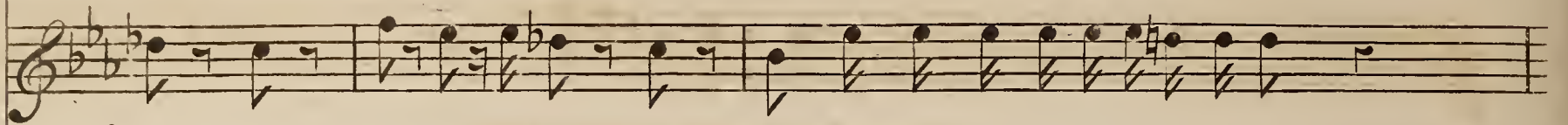


Would you fly us, but your scheme is crost,

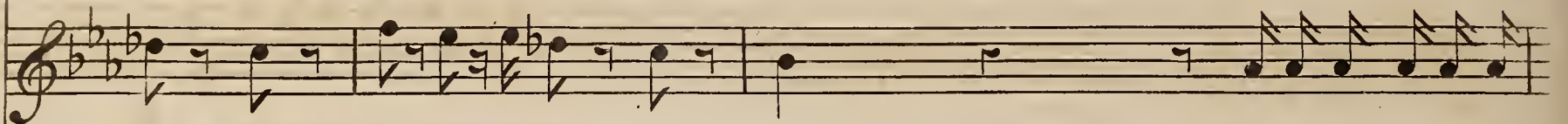




'Tis in vain with our fate to cope, how my heart as in a



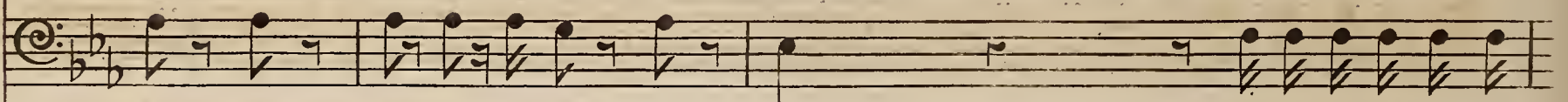
'Tis in vain with our fate to cope, how my heart as in a storm is tost,



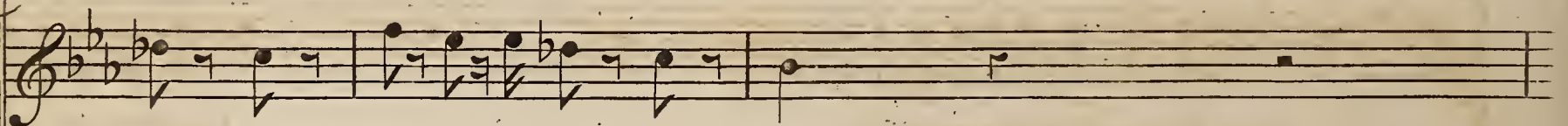
You have nothing now left to hope, past the reach of pity



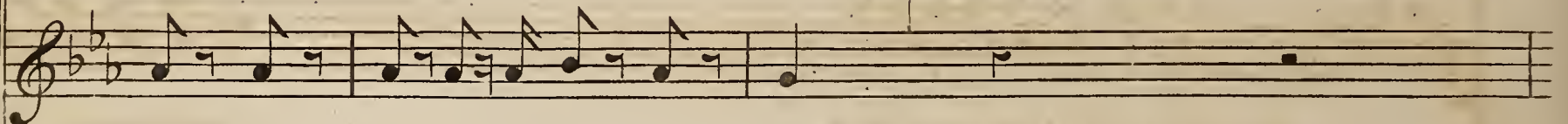
You have nothing now left to hope, past the reach of pity are ye lost



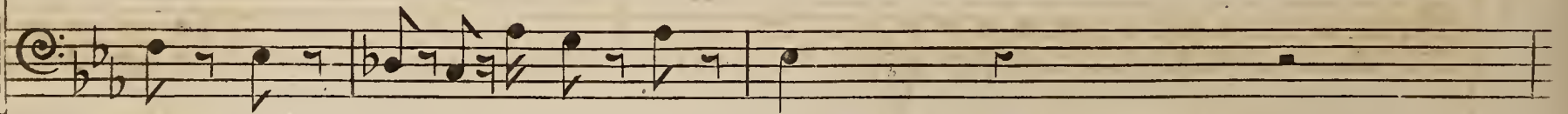
My poor wits may now shut up shop, The men are like devils



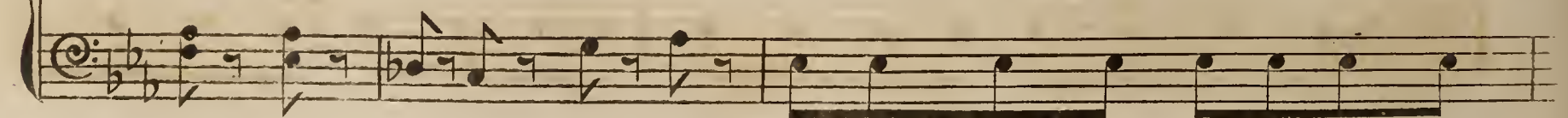
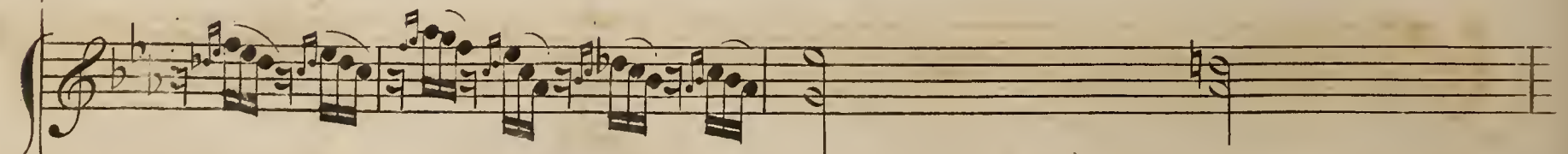
You have nothing now left to hope.



You have nothing now left to hope.



You have nothing now left to hope.



storm is tost

how my heart as in a storm is tost

how my heart as in a storm is tost

are ye lost

past the reach of pity are ye lost

past the reach of pity are ye lost

when they're crost

The men are like devils when they're crost

past the reach of pity are ye lost

past the reach of pity

past the reach of pity are ye lost

past the reach of pity

past the reach of pity are ye lost

past the reach of pity

*fz*

Yes twixt terror! and grief! with all but hope, terror and grief

Yes twixt terror! and grief! with all but hope, terror and grief

Yes our fu\_ry! and rage! will have their scope, fu\_ry and rage

Yes our fu\_ry! and rage! will have their scope, fu\_ry and rage

Yes Their looks are enough to make one drop, they are enough

areye lost. fu\_ry and rage, will

areye lost. fu\_ry, and rage, will

areye lost. fu\_ry, and rage, will

*f* *p* *f* *p* *f* *p* *pp*

with all but hope, with all but hope, with all but hope, but hope.

*f* *p* *f* *p* *f* *p* *pp*

with all but hope, with all but hope, with all but hope, but hope.

*f* *p* *f* *p* *f* *p* *pp*

will have their scope, will have their scope, will have their scope, their scope.

*f* *p* *f* *p* *f* *p* *pp*

will have their scope, will have their scope, will have their scope, their scope.

*f* *p* *f* *p* *f* *p* *pp*

to make one drop, to make one drop, to make one drop, one drop.

*p* *f* *p* *f* *p* *pp*

have their scope, will have their scope, will have their scope, their scope.

*p* *f* *p* *f* *p* *pp*

have their scope, will have their scope, will have their scope, their scope.

*p* *f* *p* *f* *p* *pp*

have their scope, will have their scope, will have their scope, their scope.

*f* *p* *f* *p* *dolce pp*

UBERTO. OGGERO. UBERTO.

Allegro risoluto. Thou Trai - tor! Oh! Scoundrel! And

ISABELLA.

GIANNI. Oh! pardon him! UBERTO. EDOARDO.

thou too un - grateful Ah! I shall have my plate full Oh! pardon her. Without de -

ISABELLA.

MI - sery a - las a -

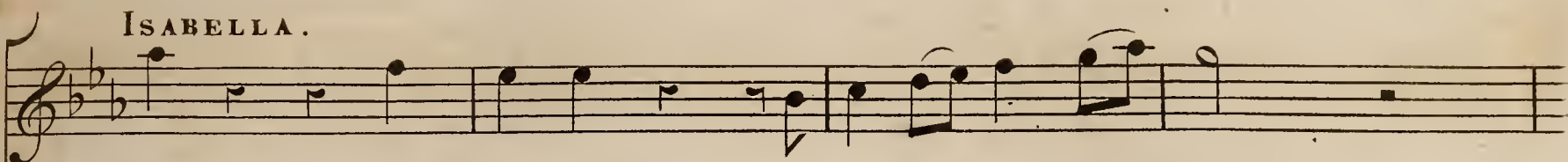
EDOARDO.

MI - sery a - las a -

GIANNI.

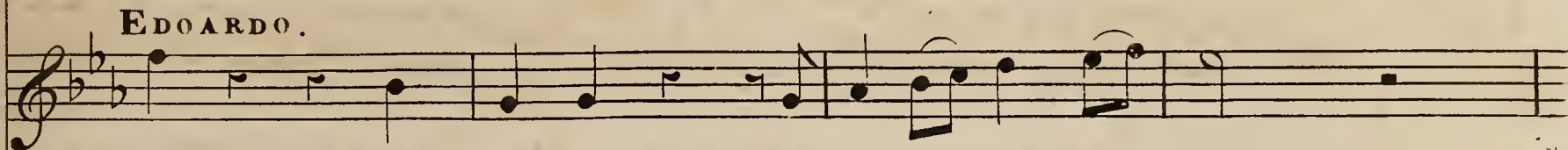
lay hear both these culprit slaves a - way, Oh dear, oh dear, yes

ISABELLA.



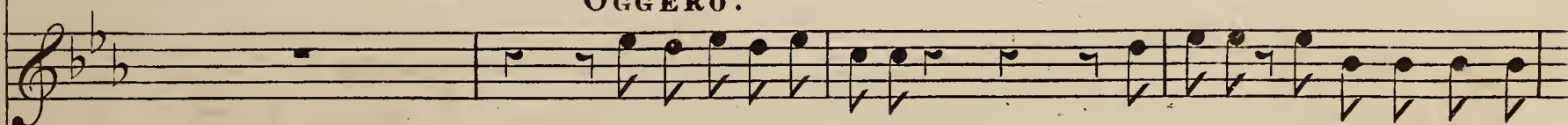
las have pi - ty, On me on me a - - lone.

EDOARDO.



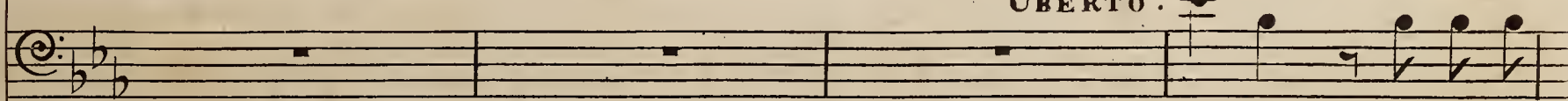
las have pi - ty, On me on me a - - lone.

OGGERO.



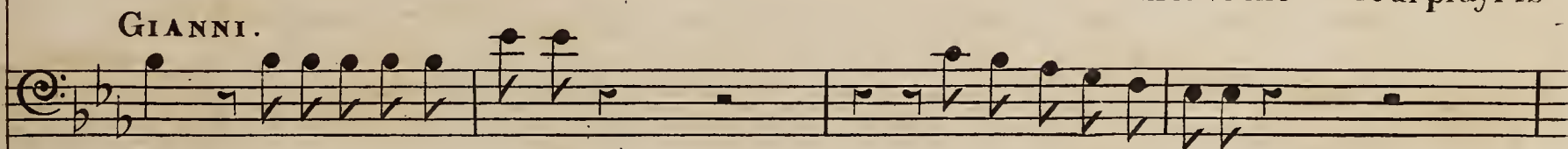
My hero of bravado, My hero besure the basti

UBERTO.



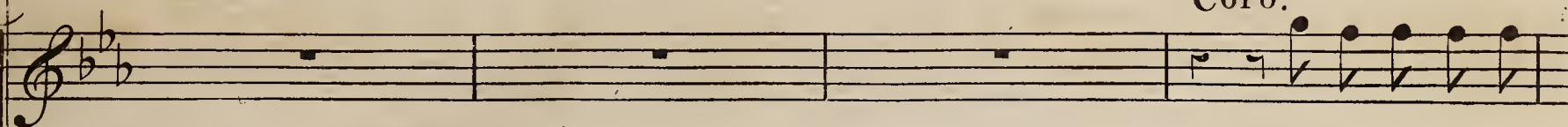
Leave me Your pray'r is

GIANNI.



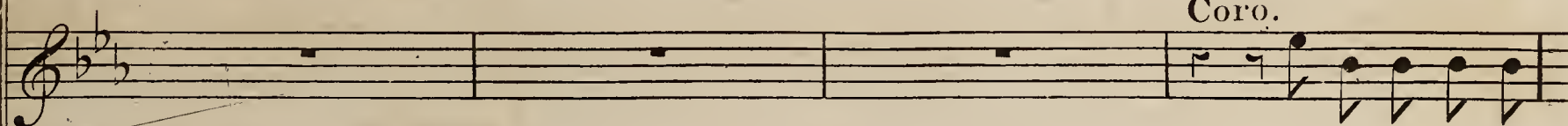
yes all this is very pretty, Your servant comorado

Coro.



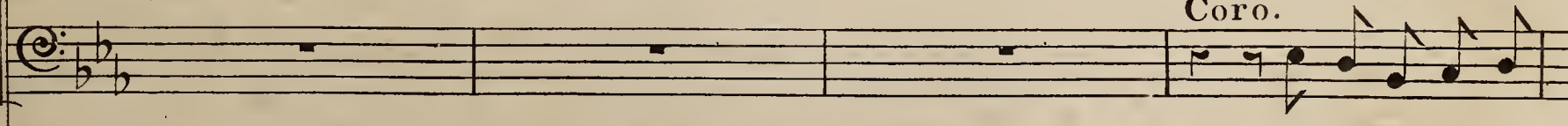
To such a base in -

Coro.



To such a base in -

Coro.

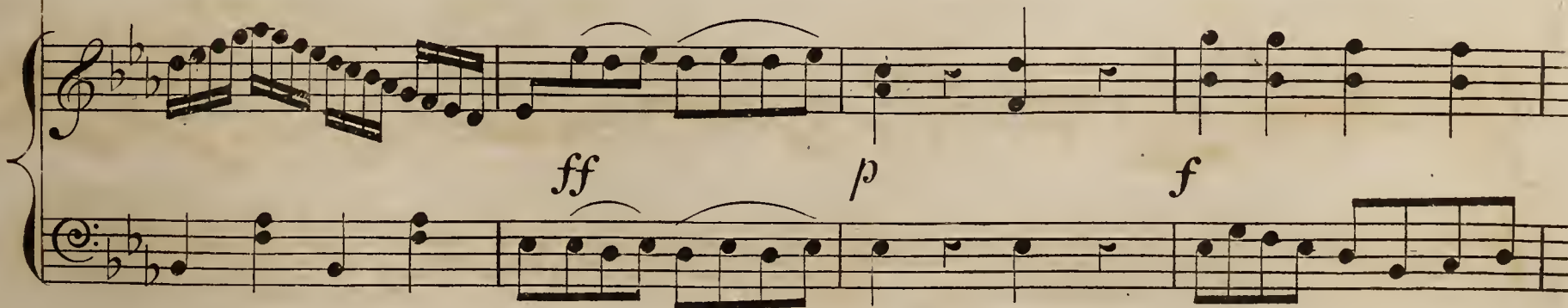


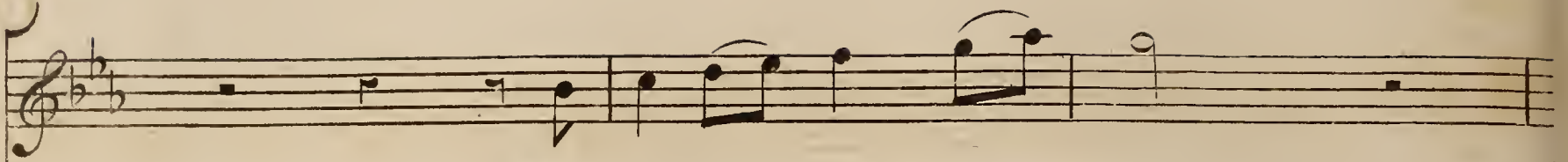
To such a base in -

*ff*

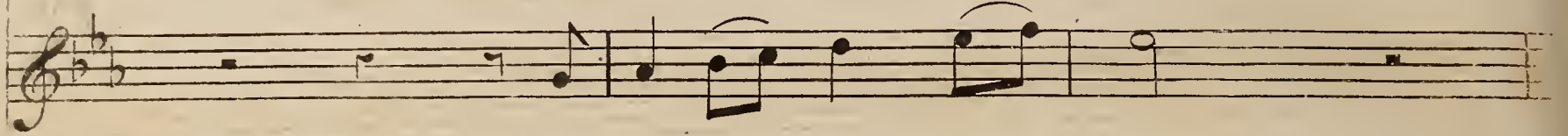
*p*

*f*

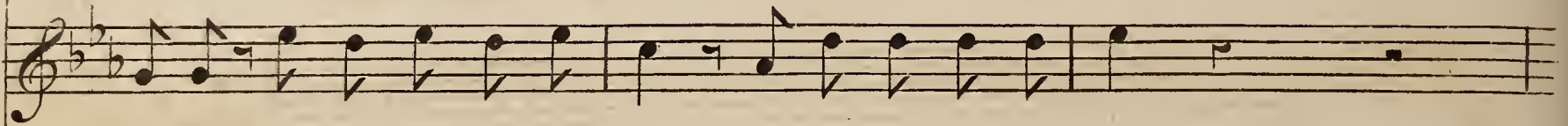




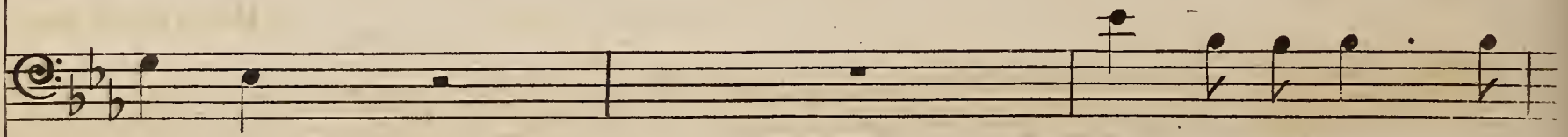
Let all your rage be spent.



Let all your rage be spent.

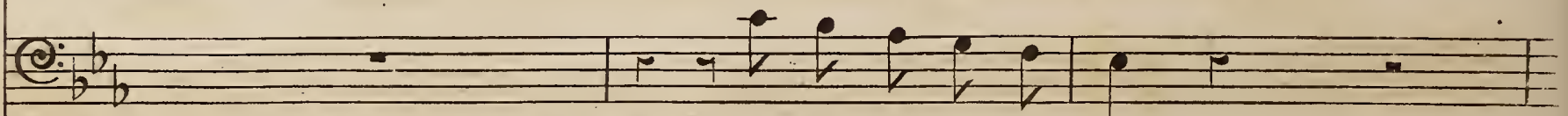


nado, will be your comrade soon, will be your comrade soon.

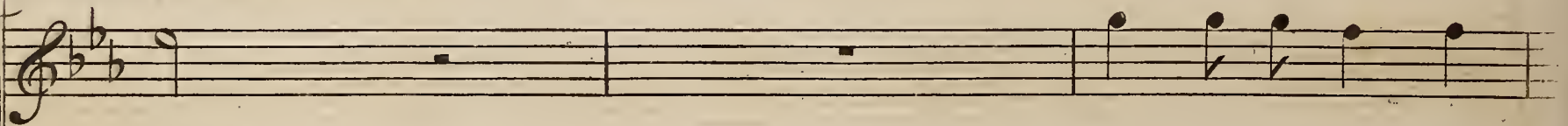


boot-less

Mer-cy mispla'ed is



I'd rather not I own.



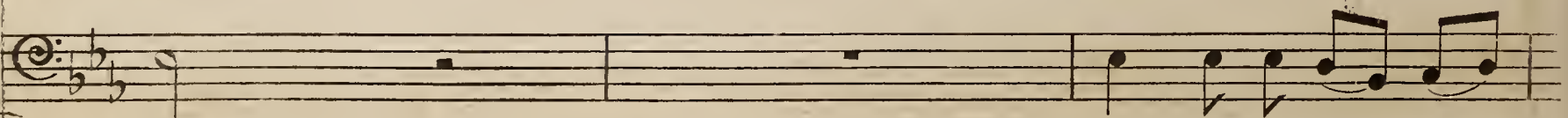
tent.

Mer-cy can ne'er be



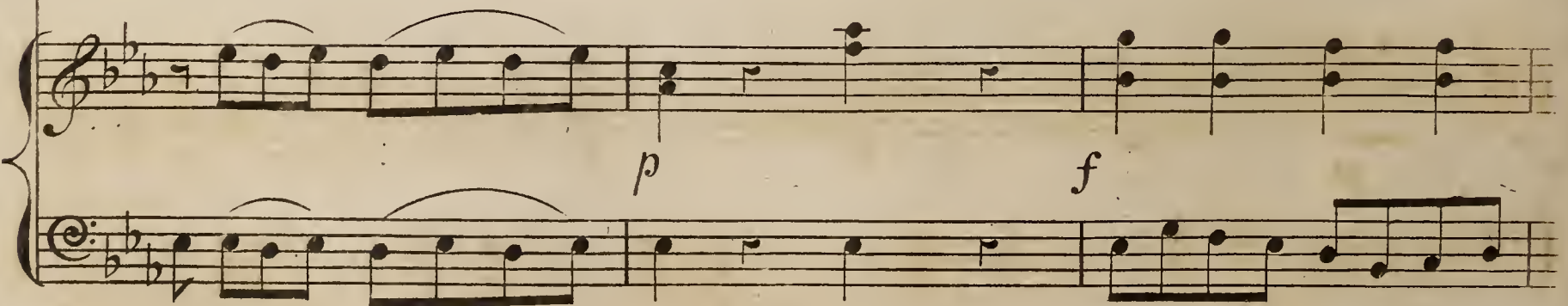
tent.

Mer-cy can ne'er be



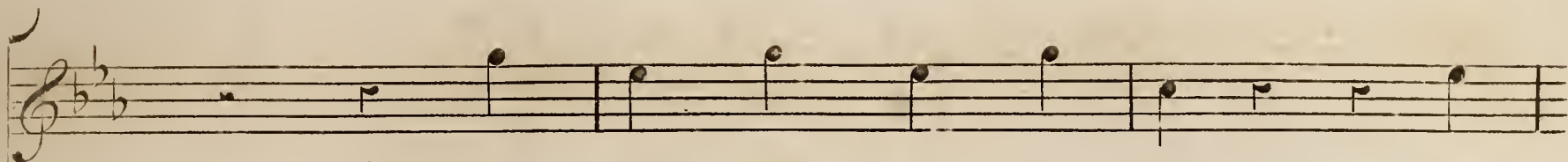
tent.

Mer-cy can ne'er be

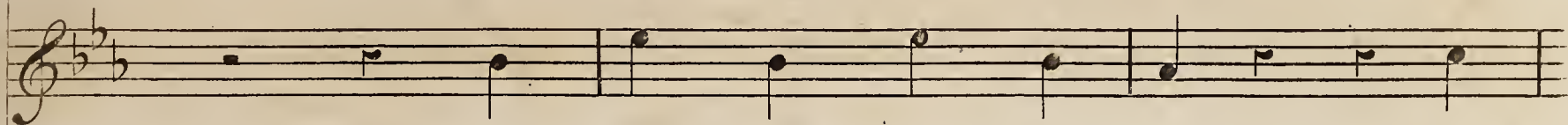


Freebooters.

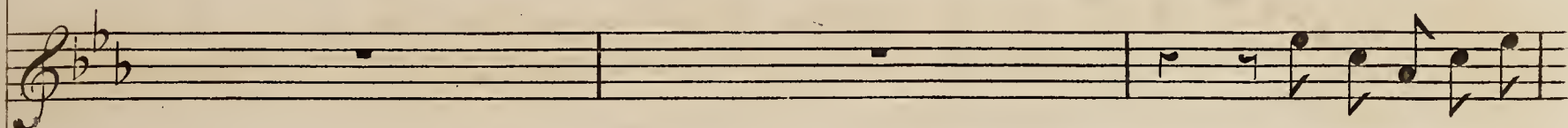




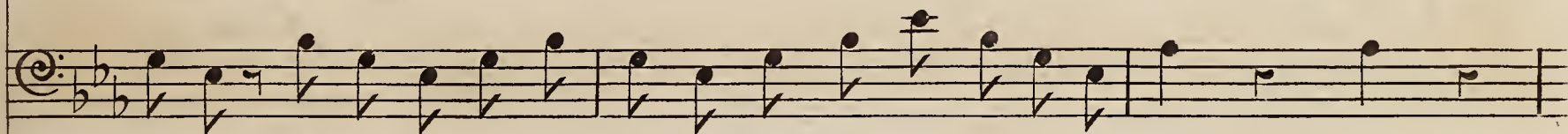
For he is in - - - no - cent, For



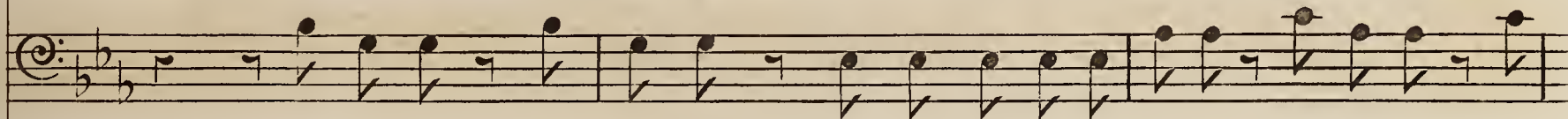
For she is in - - - no - cent, For



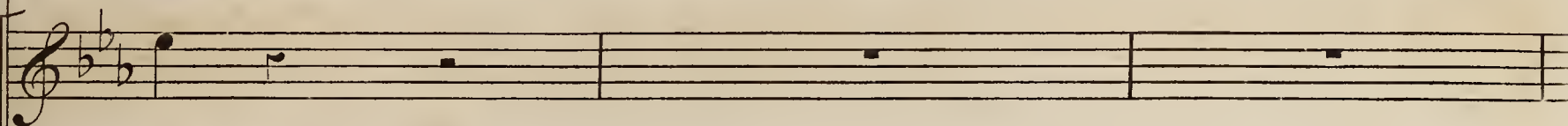
Be sure the basti -



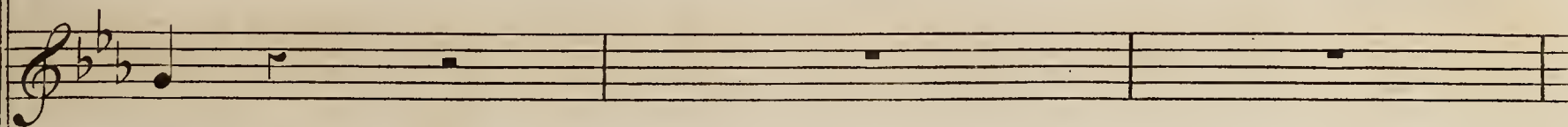
fruitless yes mercy now is fruitless, leave me hence I say begone, hence



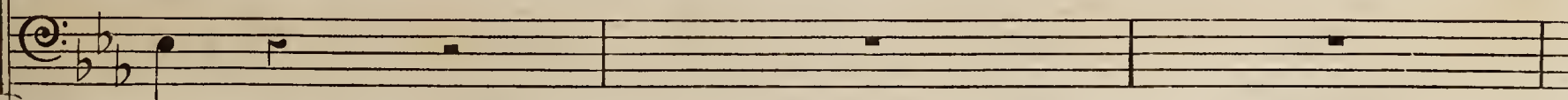
Oh dear now Oh dear now all this is ve\_ry pretty Your servant your



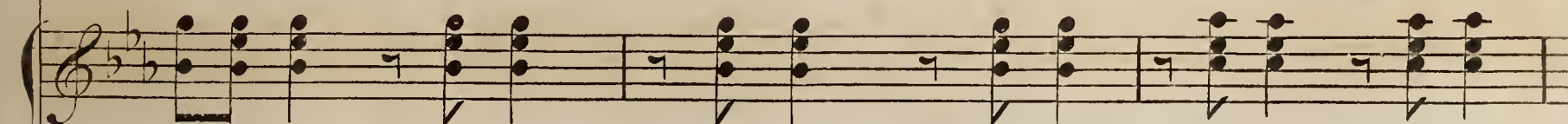
shewn.



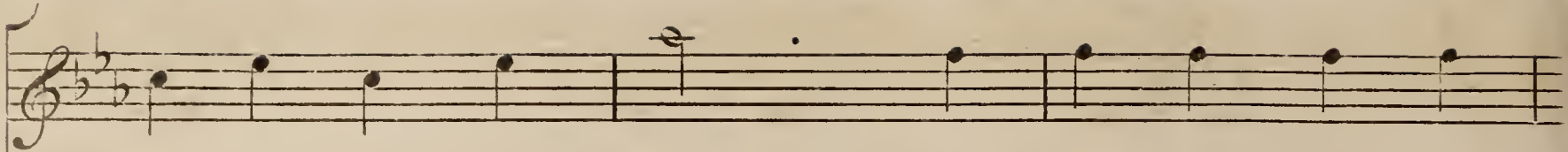
shewn.



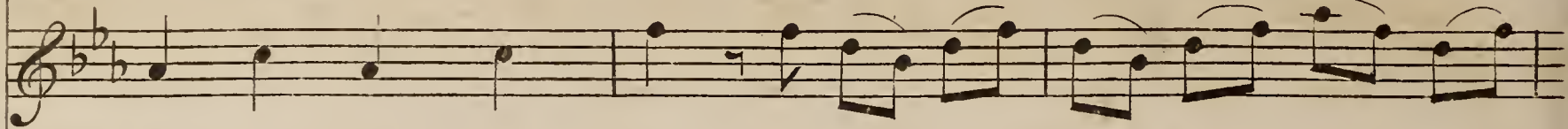
shewn.



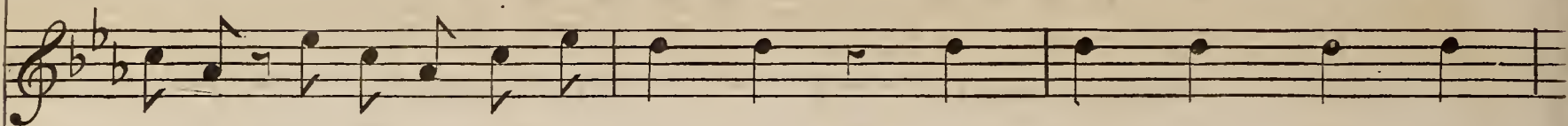
Freebooters.



he is in \_ \_ \_ no \_ \_ \_ cent, for he is in \_ \_ no \_ \_



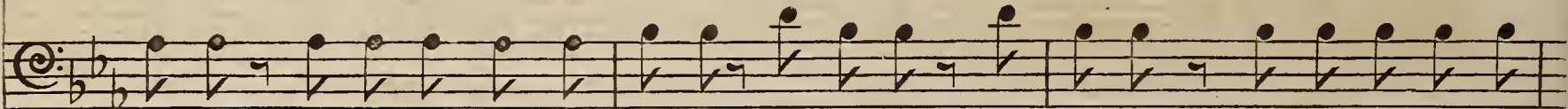
she is in \_ \_ \_ no \_ \_ \_ cent, on me a \_ \_ lone on me a \_ \_



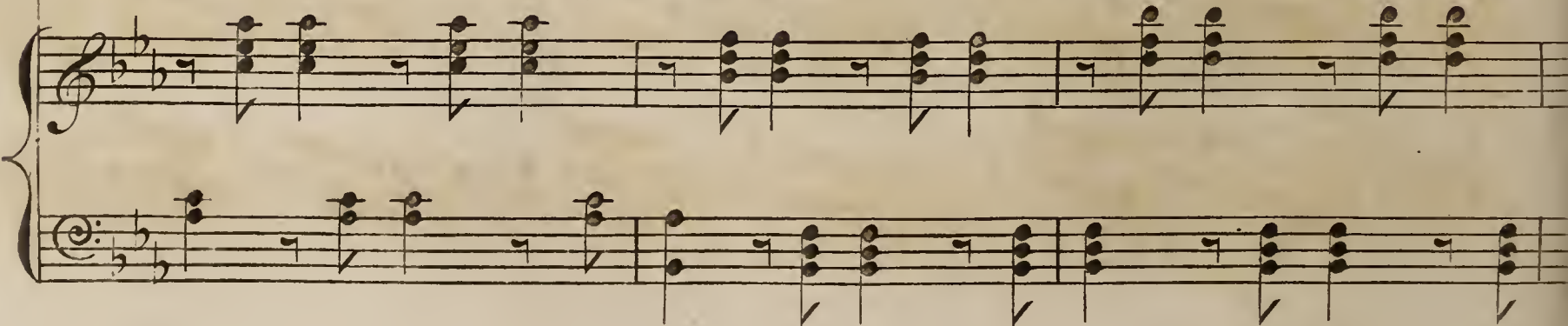
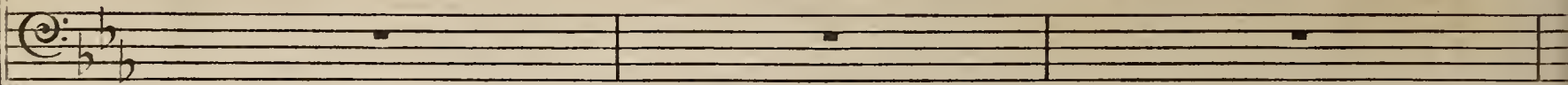
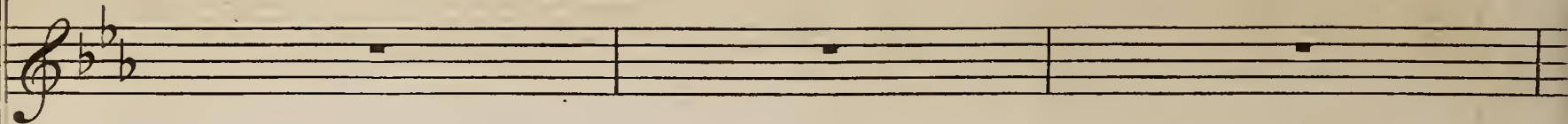
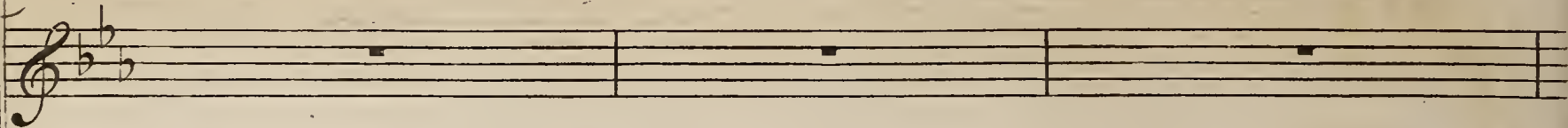
nado will be your comrade soon, yes will be your com - rade

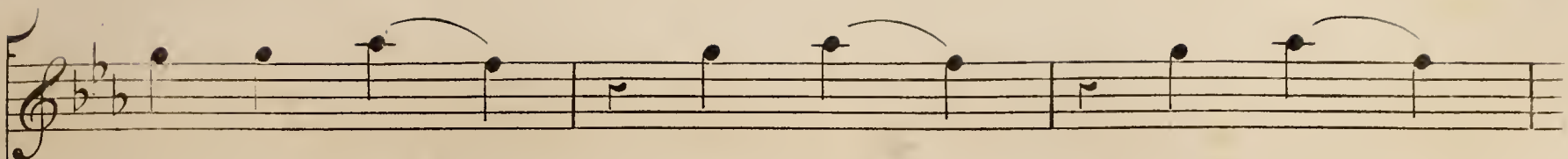


hence formercy now is fruitless, Hence. hence hence I say be

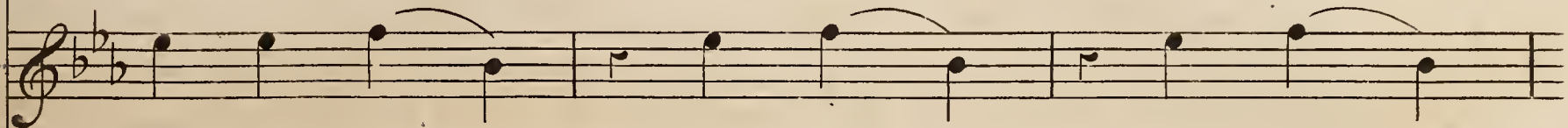


servant your servant como - ra - do, your servant, your servant I'd rather not I

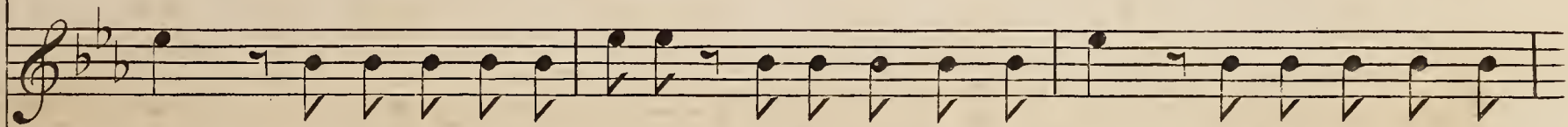




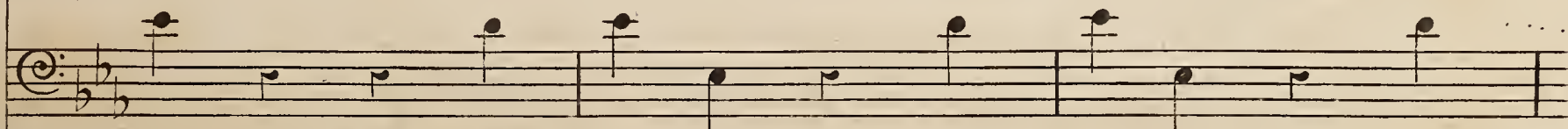
cent on me - - on me - - a - - lone



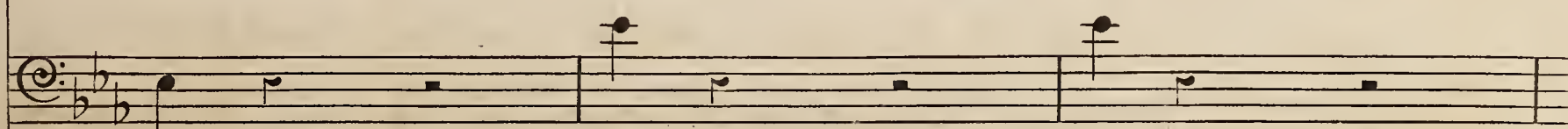
lone on me - - on me - - a - - lone



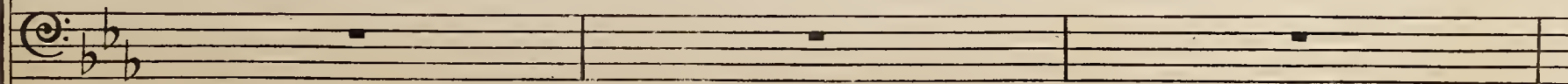
soon be sure the basti - nado will be your comrade soon will be your comrade



gone Thou Trai - tor Thou Trai - tor Thou



own No No



let all your rage be spent your rage be spent for

let all your rage be spent your rage be spent for

soon My He - ro My He - ro will

Trai - tor leave me your pray'r is bootless Mer - cy mis -

your servant como - ra - do I'd rather not I own your servant como -

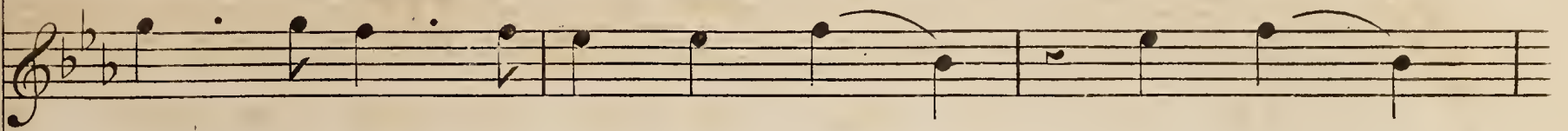
To such a base in - tent Mer - cy

To such a base in - tent Mer - cy

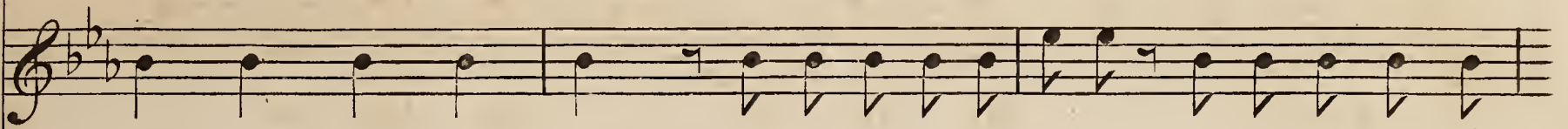
To such a base in - tent Mer - cy



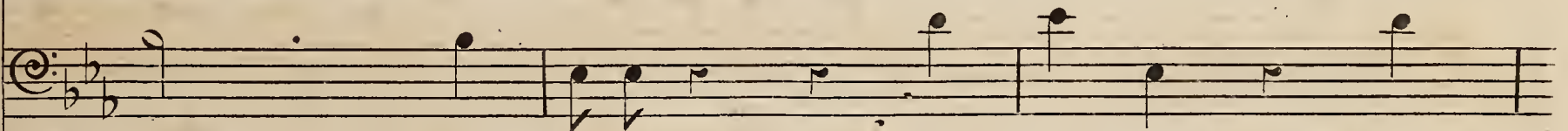
he is in \_ \_ \_ no-cent, on me \_ \_ \_ on me \_ \_ \_



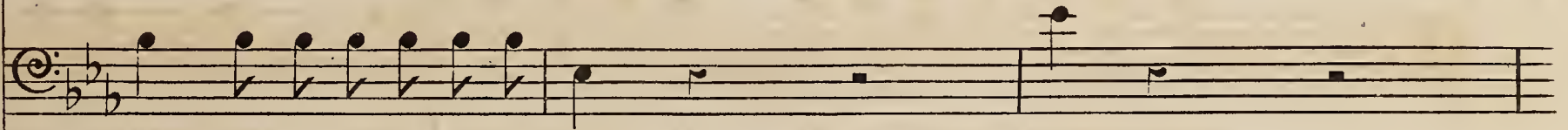
he is in \_ \_ \_ no-cent, on me \_ \_ \_ on me \_ \_ \_



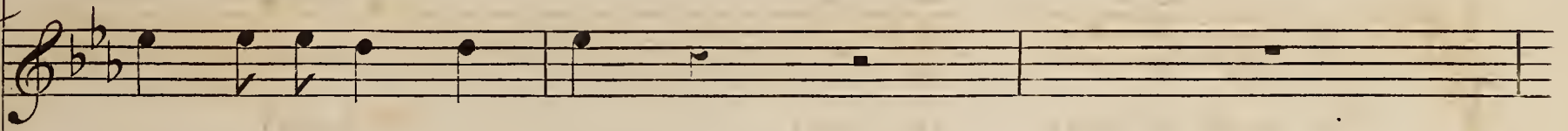
be your comrade soon Be sure the basti-na-do will be your comrade



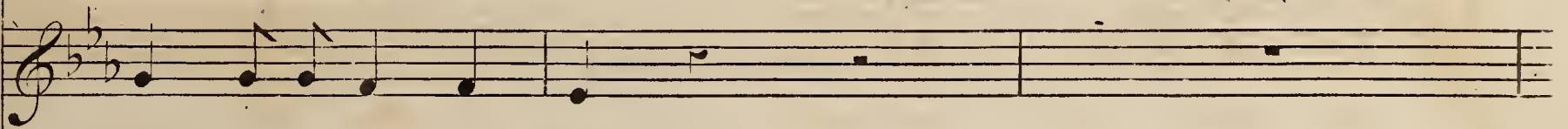
plac'd is fruitless Thou Trai - tor Thou



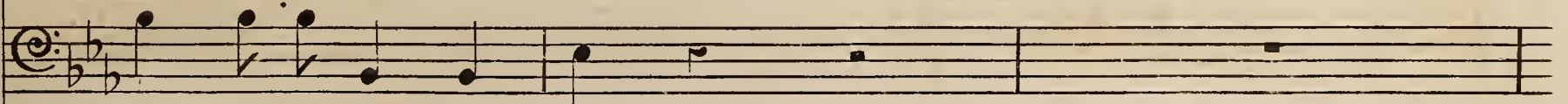
ra \_ \_ do I'd rather not I own. No!



Mer \_ \_ cy can ne'er be shewn.



Mer \_ \_ cy can ne'er be shewn.



Mer \_ \_ cy can ne'er be shewn.



a - - lone let all your rage be spent your

a - - lone let all your rage be spent your

soon be your comrade soon My He - - ro My

Trai - tor Thou Trai - tor leave me your pray'r is

No Your servant como-ra-do I'd rather not I

To such a base in - - - tent

To such a base in - - - tent

To such a base in - - - tent

rage be spent, on me, on me a lone, yes, on

rage be spent on me on me a lone yes on

He ro will be your comrade soon yes will

bootless Mercy misplaced is fruitless for

own Your servant comrade I'd rather not I own No no

Mercy Mercy can ne'er be shewn Mercy

Mercy Mercy can ne'er be shewn Mercy

Mercy Mercy can ne'er be shewn Mercy

me on me a - lone yes on me on me a - lone On me on me a -  
 me on me a - lone yes on me on me a - lone On me on me a -  
 be your comrade soon yes will be your comrade soon will be your comrade  
 Mer - cy can ne'er be shewn Mercy Mer - cy can ne'er be shewn No  
 no no I'd rather not I own No no no no I'd rather not I own I'd rather not I  
 Mer - cy can ne'er be shewn Mercy Mer - cy can ne'er be shewn No  
 Mer - cy can ne'er be shewn Mercy Mer - cy can ne'er be shewn No  
 Mer - cy can ne'er be shewn Mercy Mer - cy can ne'er be shewn No

*fz*



lone on me on me a lone yes yes on me on me a lone.

lone on me on me a lone yes yes on me on me a lone.

soon will be your comrade soon yes yes will be your comrade soon.

no no no Mercy can ne'er be ne'er be shewn.

own I'd rather not I own no no I'd rather I'd rather not I own.

no no Mer - - cy can ne'er can ne'er be shewn.

no no Mer - - cy can ne'er can ne'er be shewn.

no no Mer - - cy can ne'er can ne'er be shewn.



# HARK YE FELLOW, Duet

Sung by  
*Mr. Bland & Mr. Benson*

in the Grand Opera called  
**THE FREEBOOTERS,**  
*at the Theatre Royal, English Opera House*

(Composed by **H. Paer**)

Arranged & Adapted to English Words by

**W. M. HAWES,**

*The Poetry by Hampden Napier Esq<sup>re</sup>*

*Ent. Sta. Hall.*

*Pr. 3/-*

*London, Printed & Published by W. M. Hawes, 7, Adelphi Terrace,  
& may be had at the principal Music Shops.*

## ALLEGRETTO VIVACE.

OGGERO

Hark ye, fellow, yonder shepherd Is your master in dis--

--guise? yes... yes. is your master in dis--guise.

150  
*W. Paer*

You'll be finely trown'd and pepper'd, you'll be finely trown'd and pepper'd,

*fz* *p* *fz* *p*  
*fz* *p* *fz* *p*

If ye dare, if ye dare to utter lies, you'll be finely trown'd and pep ----

*fp* *rf*  
*fp* *rf*

...per'd If ye dare to utter lies, You'll be finely trown'd and pep ----- per'd if ye

*p* *fp* *rf* *p*  
*p* *fp* *rf* *p*

dare to utter lies, if ye dare to utter lies. GIANNI  
Very

*lr* *lr* *lr* *lr* *p*  
*f* *f* *p*



--bout it, Mind tho' I say nought a-bout it, whether, 'tis or 'tis not he.

whether 'tis or 'tis not he, Mind tho' I say nought a--

--bout it, whether 'tis or 'tis not he, Mind tho' I say nought a----bout

it, whether 'tis or 'tis not he. whether 'tis or 'tis not he.

OGGERO

'Tis e.....nough, sir, 'tis e...nough sir, you've con--

*p*

--fest! A what, beware, sir! You'd best take care sir, Ye clod of

That's a lie! It's a fib! Well! a mistake!

*f p f p f p*

evil, yes, yes, yes you'd best take care sir, yes, yes, yes you clod of e...vil.

*Cres: f f*

Look ye, if you're not more civil, Look ye, if you're not more civil,

*f* *fz* *p* *fz*

Look ye, if you're not more civil, I will set your tongue at rest sir, I will

*fz* *p* *fz* *p* *fz* *p*

GIANNI

set your tongue at rest, Well then, well then, if you, if you have not

*tr* *f*

guess'd it, I sup- pose I have con- fest it; I sup- pose I have con- fest it; I sup--

*p* *rf* *fp* *fp*



--pose I have confest it: I suppose I have confest it there we'll let the matter

*fz p fz p fz p*

rest. there we'll let the matter rest. You'll be finely trounc'd and pep----per'd, I will

*fz p rf p*

OGGERO

set your tongue at rest, I will set your tongue at rest,

*f p*

Mind tho' I said nought a--bout it, Whether 'tis or 'tis not he, Ah! Ah!

GIANNI

OGGERO

GIANNI

Ah! Ah! sir you've con-fest .

Well then

fz fz

p

p

OGGERO

if you have not-guess'd it, I sup- pose I have confest Ah! Ah! Ah! Ah!

f

fz fz fz fz

sir you've confest it

'Tis enough sir you've con-

GIANNI

Well then if you have not guess'd it

p

fest it, tis enough, sir, you've confest it, Look'ye,  
 I suppose I have confest it, Well then, well then,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a minor key and 3/4 time. The lyrics are: "fest it, tis enough, sir, you've confest it, Look'ye, I suppose I have confest it, Well then, well then,"

look ye, look ye, look ye, look ye, now

The second system of the musical score continues the vocal and piano parts. The lyrics are: "look ye, look ye, look ye, look ye, now". The piano accompaniment features a steady bass line and a more active treble line.

well then, well then, well then, well then, well then, if you have not

The third system of the musical score continues the vocal and piano parts. The lyrics are: "well then, well then, well then, well then, well then, if you have not". The piano accompaniment includes dynamic markings such as *fz* and *f*.

set your tongue at rest, tis enough, sir, you've con-

The fourth system of the musical score continues the vocal and piano parts. The lyrics are: "set your tongue at rest, tis enough, sir, you've con-". The piano accompaniment continues with a consistent rhythmic pattern.

guess'd it, have not guess'd it I suppose I have confest it,

The fifth system of the musical score concludes the page. The lyrics are: "guess'd it, have not guess'd it I suppose I have confest it,". The piano accompaniment features dynamic markings such as *p*.

fest it, tis enough you have confest it, youv'e con-

There well let the matter rest. well then, well then,

fest it, youv'e confest it, youv'e confest it, now

well then, well then, well then, well then, I suppose I have con--

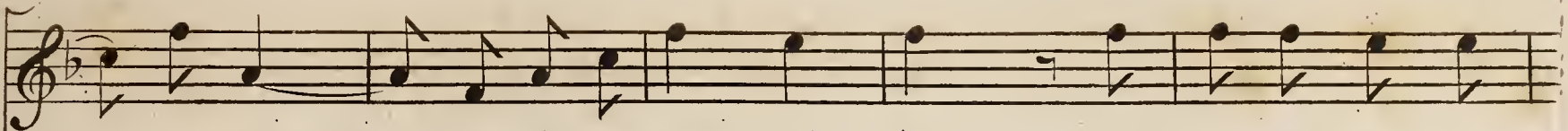
set your tongue at rest. now set your tongue now set your tongue at rest. now set---

--fest. I have confest, well, well, well, well well, there well let the matter rest. well

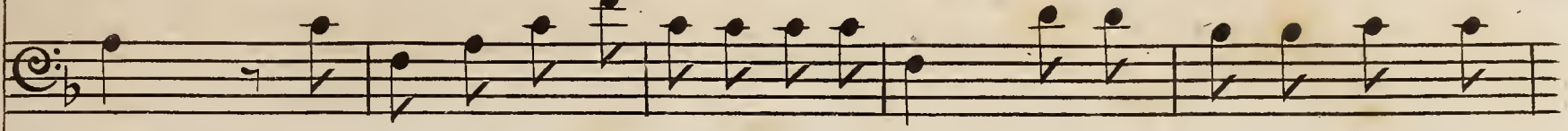
*p* *Cres* *ff* *p*

*p* *Cres* *ff* *p*

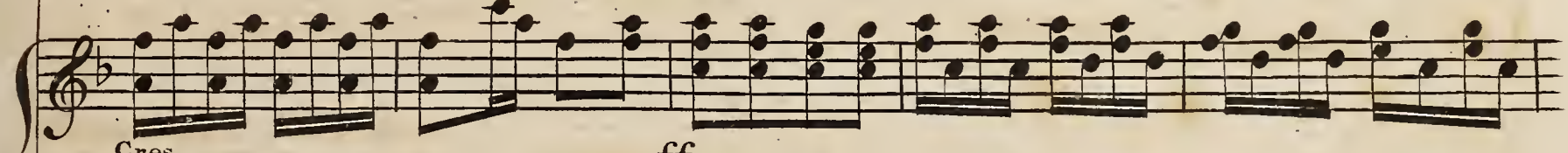
*ff*



--- your tongue now set your tongue at rest, now set your tongue at



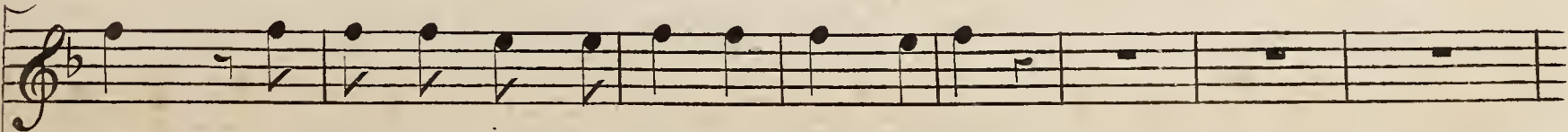
well, well, well, well, there I'll let the matter rest, there I'll let the matter



*Cres* *ff*



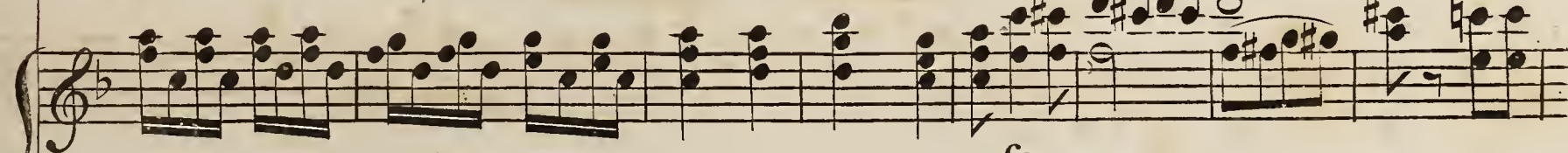
*Cres* *ff*



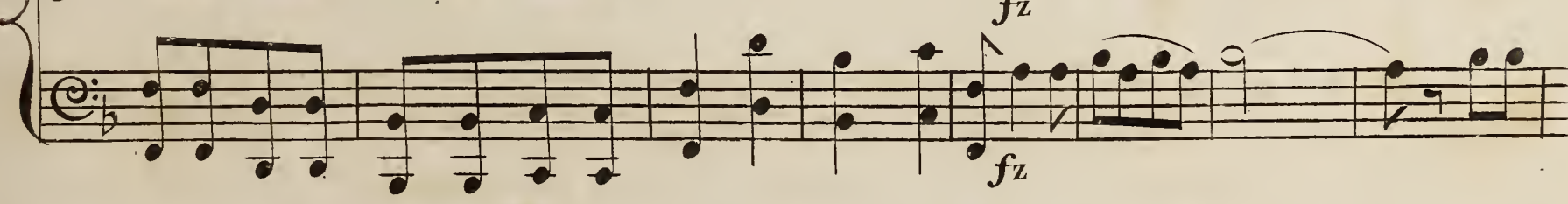
rest, now set your tongue at rest, your tongue at rest .



rest, there I'll let the mat - ter rest, the mat - ter rest .



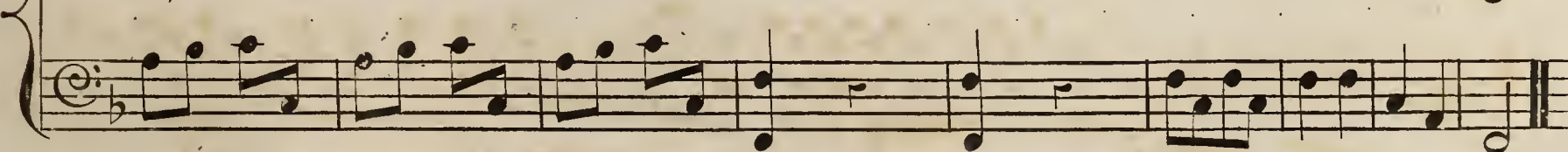
*fz*



*fz*



*tr* *tr* *tr* *tr* *tr* *tr*





*"Yes thy foe! wreak all thy paltry vengeance upon me."*

# The Grand Scena,

as Sung by

## MISS BETTS,

in the Grand Opera called

# The Freebooters,

*Theatre Royal, English Opera House,*

Composed by F. PAER,

Arranged & Adapted to English Words by

## W<sup>M</sup> HAWES,

The Poetry by Hampden Napier Esq<sup>r</sup>

*Ent. Sta. Hall.*

Pr. 4/-

London, Printed & Published by W<sup>m</sup> Hawes, 7, Adelphi Terrace,  
& may be had at the principal Music Shops.

**RECITATIVO**      **VIVACE.**      **EDOARDO.**

Yes! thy foe!      Wreak all thy pal - - try

**UBERTO.**      **ISAB:**

vengeance upon me, dost not dare to strike the blow? Take it then,      Oh

*ff Presto*

*W. Hawes 6 W.*

EDO: UBE: (con passione)

Mercy! Dearest! Isabel - la! a - las! What ho! Ogge - ro! prithee

*p*

Andante.

look to the la - dy; She on - ly's worthy our care and pi - ty.

*fp* *p*

*risoluto*

Let not this trai - tor out of your eye glance; I

*fz*

go now to settle with our friends how we best can pay the common debt of



vengeance. Ah! cruel fate! that gave this

*f* *fz/p*

too love-ly creature The wife of my heart ha - - - - - ted.

*fz*

foe!

Adagio

*p* *pp*

EDO: OGG:

Ah! un-ut-ter-a-ble woe! Le-na! Cec-

*fp* *f* Risoluto

Freebooters.

chi - - - na! Help here! help I - - - sa -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'chi - - - na!' followed by 'Help here! help' and 'I - - - sa -'. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a common time signature. The bass clef part consists of a simple harmonic accompaniment.

**CECCH:** bel - la, Ah! my poor la - dy! **LENA .** How much I pi - ty thee; Her hands are

The second system of music features two vocal lines and a piano accompaniment. The first vocal line is labeled 'CECCH:' and the second is labeled 'LENA.'. The lyrics are 'bel - la, Ah! my poor la - dy!' for CECCH and 'How much I pi - ty thee; Her hands are' for LENA. The piano accompaniment includes a dynamic marking of 'fp' (fortissimo piano) and features a long melisma over the vocal lines.

**EDO:** death cold. Oh! would to Heav'n that I had ne'er been born; **Is\_a -** *Andante.*

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is labeled 'EDO:' and contains the lyrics 'death cold. Oh! would to Heav'n that I had ne'er been born; Is\_a -'. The tempo is marked 'Andante.'. The piano accompaniment includes a dynamic marking of 'p' (piano) and 'fz' (forzando) and ends with a 'p' marking and the tempo 'Andante.'.

**CECCH:** bel - la! Dear la - - dy **LENA .** See she re - vives.

The fourth system of music features two vocal lines and a piano accompaniment. The first vocal line is labeled 'CECCH:' and the second is labeled 'LENA.'. The lyrics are 'bel - la! Dear la - - dy' for CECCH and 'See she re - vives.' for LENA. The piano accompaniment includes dynamic markings of 'fz' (forzando) and 'f' (forte).

Adagio. LENA.

Ah! take courage Ah! take cou - rage none are by thee But the

CECCH:

Ah! take courage Ah! take cou - rage none are by thee But the

OGG:

Ah! take courage Ah! take cou - rage none are by thee But the

friends who love thee best take courage take courage

friends who love thee best take courage take courage

friends who love thee best take courage take courage

EDO:

Is a - bel - - la Is a - bel - - la I am with thee

Oh! what anguish tears my breast Oh! what an - - - - - guish tears my

*fz* *p*

**ISAB:**

breast. E-do-ar - - do, my hus-band

*fz* *p*

Heav'n! art thou alive, Ah! thy danger it is that ter-ri-fies me; Yea

*f* *p*

more than death itself. A-las! my friends do ye shed tears for me?

*p* *fz* *fz*

U\_berto where art thou what have I left to hope What have I not to

(to OGGERO)

fear? Murderer! leave me leave me my husband

*f* Allegro Assai

here, Or if thy soul insatiate thirst for vengeance, Ah!

cannot my grief appease thee? For oh 'tis worse than even death's fiercest anguish.

ARIA.

ADAGIO.

Piano introduction for the aria, featuring a 3/4 time signature and a key signature of one flat. The music is written for piano with dynamic markings of *p*, *mf*, *p*, and *rf*.

ISABELLA.

My Hus-band; I feel not lonely while thou art here with me, while

Piano accompaniment with dynamic markings of *p*, *mf*, and *p*.

ad lib:

thou art here with me.

Piano accompaniment with dynamic markings of *fz*, *p'*, *fz*, *p'*, and *p*.

(to OGGERO)

Mous-ter! know thy ven--geance on--ly U--

Piano accompaniment with dynamic markings of *fz*, *p'*, *fz*, *p'*, *fz*, *p'*, and *p*.

Freebooters.

nites -- our love more near. thy vengeance on ly u - - -

nites our love our love - - - u nites our love more a piacere.

near. Ah! do not now de\_sert us Thou kind and watchfull

Allegro.

Allegro. p fz p

pow\_er thou kind thou kind and watchfull power;

For in for in this try\_ing

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is common time. The lyrics are "For in for in this try\_ing". The piano part includes dynamic markings of *p* (piano).

hour To thee a\_lone to thee for aid we

The second system continues the vocal line and piano accompaniment. The lyrics are "hour To thee a\_lone to thee for aid we". The piano part includes dynamic markings of *p* (piano).

fly; for aid we fly,

The third system continues the vocal line and piano accompaniment. The lyrics are "fly; for aid we fly,". The piano part includes dynamic markings of *f* (forte) and *p* (piano).

But all their wild a\_larms shall

The fourth system continues the vocal line and piano accompaniment. The lyrics are "But all their wild a\_larms shall". The piano part includes a dynamic marking of *fz p* (forzando piano).



ne - ver ne - ver part us. No shall

*fz* *p* *p*

ne - ver ne - ver part us.

*f* *f*

*Piu lento.*

I who have liv'd in these fond arms Now in them do not do not fear to

*Piu lento.* *p* *p*

die. I who have liv'd I who have liv'd in these fond

*fz*

Freebooters.

Tempo primo

arms Now in them do not fear to die.

*p* Tempo primo *f*

LENA.

CECCH: Be ---

OGG: Be of cheer none who hath known thee E'er could

Be of cheer none who hath known thee E'er could work thee slightest harm E'er could

*p*

--- of cheer none who hath known thee work thy harm,

work the slightest harm E'er could work thee slightest harm,

work the slightest harm E'er could work thee slightest harm, Heavens blessing be up-

EDO:

*fz* *p*

ISAB:

- on thee like a charm. Husband! dear Husband! I

feel I feel not lonely while thou art here with me,

*fz/p*

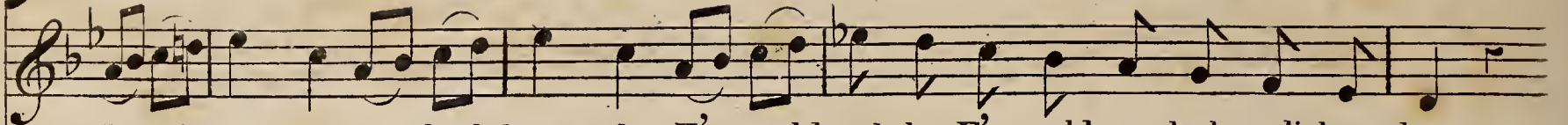
Monster! Monster! thy vengeance

*fp* *fp* *f assai*

on \_ \_ ly u \_ \_ \_ nites u \_ \_ nites our love more near.

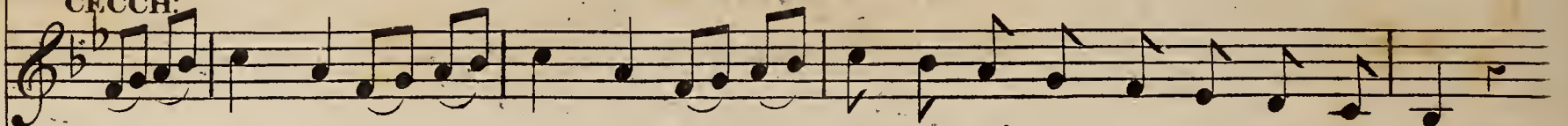
*p*

LENA.



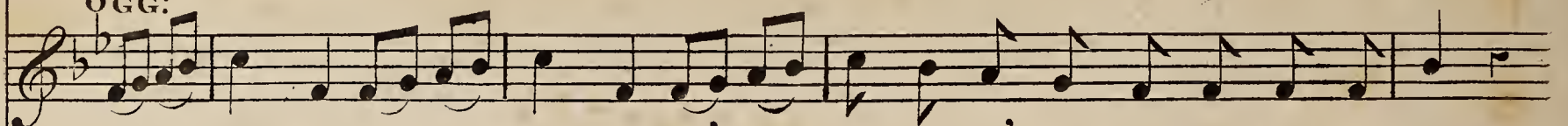
Be of cheer none who hath known thee E'er could work thee E'er could work thee slightest harm

CECCH:



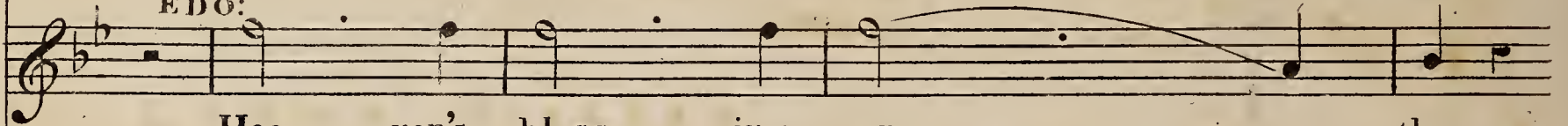
Be of cheer none who hath known thee E'er could work thee E'er could work thee slightest harm

OGG:



Be of cheer none who hath known thee E'er could work thee E'er could work thee slightest harm

EDO:



Hea - - - ven's bless - - - ing on - - - - - thee

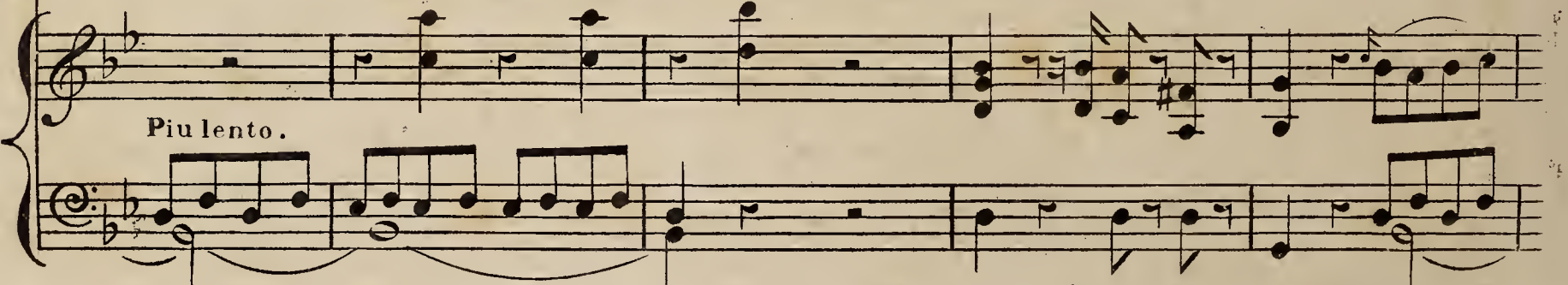


ISAB:

Piu lento.

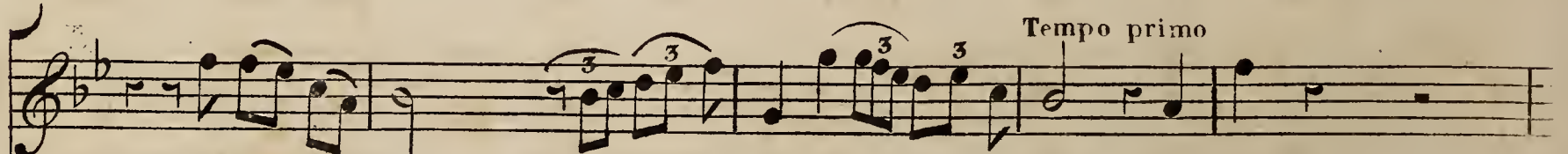


I who have liv'd in these fond arms now in them do not fear to die

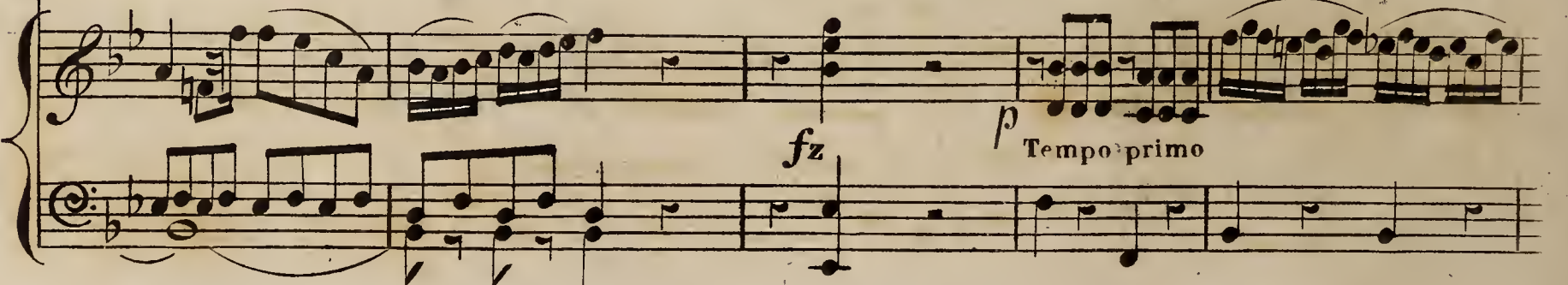


Piu lento.

Tempo primo



I who have liv'd I who have liv'd in these fond arms Now now



fz

p

Tempo primo

First system of musical notation, featuring a vocal line and a piano accompaniment.

Second system of musical notation, including a vocal line with lyrics and a piano accompaniment.

do not fear to

*p* *f*

Third system of musical notation, including a vocal line with lyrics and a piano accompaniment.

die now do not

LENA.

Be of cheer now who hath known thee who hath

CECCH:

Be of cheer now who hath known thee who hath

EDO:

Heav'n's bless - ing Heav'n's bless - ing pro - tect thee

OGG:

Be of cheer now who hath known thee who hath known thee

Fourth system of musical notation, including a vocal line and a piano accompaniment.

*fz p* *fz p* *fz p*

fear to die now  
 known thee E'er could work the slightest harm. Be of cheer now who hath  
 known thee E'er could work the slightest harm. Be of cheer now who hath  
 like a charm Heav'n's blessing Heav'n's bless - ing  
 E'er could work the slightest harm. Be of cheer now who hath known thee

*fz p*

do not fear to die - - -  
 known thee who hath known thee E'er could work thee slightest harm. E'er could  
 known thee who hath known thee E'er could work thee slightest harm. E'er could  
 pro - tect thee like a charm. pro - -  
 who hath known thee E'er could work thee slightest harm. E'er could

*fz p*

do not fear to die do not fear to die to

work thee slightest harm E'er could work thee slightest harm E'er could work thee slightest

work thee slightest harm E'er could work thee slightest harm E'er could work thee slightest

tect thee like a charm pro - tect thee like a charm like a

work thee slightest harm E'er could work thee slightest harm E'er could work thee slightest

die to die to die.

harm E'er could work thee slightest harm slight - est harm.

harm E'er could work thee slightest harm slight - est harm.

charm pro - tect thee like a charm.

harm E'er could work thee slightest harm slight - est harm.





# The Bandit's Vengeance.

1

A favorite Duett,

as Sung by  
Mr. H. Phillips & Mr. Learman,

in the Grand Opera, called

THE FREEBOOTERS,

at the  
Theatre Royal English Opera House,

Composed by F. Paer,

Arranged and Adapted to English Words by

W<sup>m</sup> HAWES.

The Poetry by Hampden Napier Esq.

Ent. Sta. Hall.

Pr. 2/-

London, Printed & Published by W<sup>m</sup> Hawes, N<sup>o</sup> 7, Adelphi Terrace,  
And may be had at the Principal Music Shops.

ALLEGRO VIVACE.

UBERTO.

EDOARDO.

Duetto.

W. Hawes 5

UBERTO. EDOARDO.

shame my lips are set. Nay, hear me, Leave me Nay, hear me, Nay,

hear me, and yet With shame. With shame my lips my

lips are set. What would'st thou

UBERTO.

have, What would'st thou have me do? Still per... se

EDOARDO.

...cute me. Ah no! Ah no!

LARGHETTO.

Too much amends I owe... thee; Nay let me rather know thee, From

LARGHETTO.

A Piacere.

Tempo Primo.

UBERTO.

EDOARDO.

now, my friend for ever. A friend to thee! — oh never! Is then my

Coila parte.

Tempo Primo.

UBERTO.

EDOARDO.

UBERTO.

EDOARDO.

prayr — I spurn it. Yet giv'st me freedom — Aye. A...

Forte Assai.

like with life I'll scorn it, Save in the hope, one day, Thy

kindness to repay. Save in the hope, one day, Thy

Meno Allegro. EDOARDO.  
kindness to repay. UBERTO. Ye who with hatred's

Meno Allegro. Ye who with hatred's

engines Would persecute a foe,

engines Would persecute a foe,

Tempo Primo.

Would persecute a foe, Learn from a ban\_dit's

Would persecute a foe, Learn from a ban\_dit's vengeance, How

vengeance, How best to strike the blow, to strike the blow. Oh

best to strike the blow, How best to strike the blow,

hear me! Oh hear me! Ah no! Too

No, leave me! Still perse\_cute me,

EDOARDO.

much amends I owe thee;

UBERTO. Ye who with hatred's

Ye who with hatred's

*f*

*p*

engines, Would persecute a foe,

engines, Would persecute a foe, Learn from a ban--dit's

*fz*

*p*

Learn from a ban--dit's vengeance, How best to strike the

vengeance, How best to strike the blow, to strike the

blow, 'Tis thus, 'tis thus a noble heart, Inflicts re-venge's smart, 'Tis

blow, 'Tis thus, 'tis thus a noble heart, Inflicts re-venge's smart, 'Tis

thus, 'tis thus a noble heart, Inflicts re-ven-ges smart, in-flicts re-ven-ges

thus, 'tis thus a noble heart, Inflicts re-ven-ges smart, in-flicts re-venge's

dart, 'Tis thus, 'tis thus a noble heart, Inflicts re-ven-ges smart, In---

dart, 'Tis thus, 'tis thus a noble heart, Inflicts re-ven-ges smart, In---

... flicts re\_ven\_ge's smart, In... flicts reven\_ge's smart, In... flicts revenge's

... flicts re\_ven\_ge's smart, In... flicts reven\_ge's smart, In... flicts revenge's

smart. In... flicts re\_ven\_ge's smart. In... flicts re\_ven\_ge's

smart. In... flicts re\_ven\_ge's smart. In... flicts re\_ven\_ge's

*f* *rin f* *Colla parte.*

smart.

smart.

a tempo.



*"If you will marry me!"*  
**A DUETT,**

Sung by  
*Mrs. Howard & Mr. Penson.*

in the Grand Opera called

**The Freebooters,**  
*Theatre Royal, English Opera House.*

Composed by **F. Paer,**

Arranged & Adapted to English Words by

**W<sup>m</sup> HAWES,**

The Poetry by *Hampden Napier Esq<sup>re</sup>*

*Ent. Sta. Hall.*

*J. Hull.*

*Pr: 2/6 -*

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**Allegretto**

LENA.

If you will marry me, Dear dear little, little Gianni,

PIANO

FORTE

Off you shall carry me, this ve...ry day, Off you shall

*fz*

*p*

*dolce*

Freebooters

*W. Hawes 93*  
*W.*

carry me this ve...ry day, this ve...ry day.

*fz* *f*

GIANNI.

Stop let me wait a bit!

*rf* *p*

'Taint a bad offer, and I've a ha...bit of saving breath, Ah, ah, ah,

*ridendo*

ah, ah, ah, ah, 'Taint a bad offer, And I've a habit of saving

*fz* *p* *f* *p*

sotto voce

breath. If I can love her, let me de\_bate a bit, Which shall I suf\_fer, marriage or

LENA

death, Which shall I suf\_fer, marriage or death? Now then what

GIANNI.

say . ye? are ye con\_tent\_ed? Sweet one take care or 'twill be pre\_

Now then what say ye?

\_ven\_ted, I am con\_tent\_ed!

GIANNI.

A vow I'd ta..ken to die an old batchelor, but I must break it, why did I

make it, sure we shall match well, or I'm mis..ta..ken, sure we shall match well and I'm your

man, sure we shall match well sure we shall match well and I'm your

LENA.

man, I am your man, I am your man, Oh quite en-

GIANNI,

\_ chanting I've long been wanting some one to - wor\_ry, and thou art he, Oh quite en-

\_ chanting my spirits vaunting, I now must mar\_ry to get me free,

LENA.

a piacere

Some one to wor\_ry and thou art he .....

I now must mar\_ry to get me free .....

colla parte

Allegro Vivace

Some one to wor...ry and thou art he. 'Tis too late for re-

I now must mar...ry to make me free. 'Tis

*forte assai*

*pp*

Allegro Vivace

*pp*

-ceding, Sing hey, then for the wedding, When we the dancers leading, The

too late for re...ceding, Sing hey, then for the wedding, When we the dancers

mer...ri...est will be, 'Tis too late for re...ceding, Sing

leading, The mer...ri...est will be, 'Tis too late for re-

*fz*

*p*

hey, then for the wedding, When we the dancers leading, The mer-ri-est will

-ceding, Sing hey, then for the wedding, When we the dancers leading, The

be, will be. When we the dancers leading, then the merri-est will

mer-ri-est will be. When we the dancers leading, then the merri-est will

*p* *cres* *poco a poco*

be, the mer-ri-est will be. fal, la, la, la, la, la,

be, the mer-ri-est will be.

*p*

la, la, la, fa, la, la, la, la, la, la, la, la, la, la, fa, la, la, la, la, la, la,  
hey for the wedding, The dancers leading, how merry we'll

la, fa,..... la,..... la la, fa, la, la, la, la, la, la, la, la.....  
be, we the merriest will be Sing hey then for the wedding, when

..... we the merriest will be, fa la la la la la la la, la, la, fa la la la la la la  
we the dancers leading, the merriest will be, hey for the wedding,



lal lal la fal lal la fal lal la fal.... lal..... lal la fal lal

The dancers leading, how merry will be, we the merriest will be

*f* *p* *tr*

lal lal lal lal la..... we the

Sing hey then for the wedding, when we the dancers leading, the

*f*

merriest will be, when we, when we, the merriest will be, when we

merriest will be, when we, when we, the merriest will be, when

*fz*

when we the merriest will be, the merriest will  
we when we the merriest will be, the merriest will

*fz* *f*

This system contains the first two systems of music. The top system has two vocal staves with lyrics. The bottom system has two piano staves with musical notation. Dynamics *fz* and *f* are indicated.

be, the merriest will be, the merriest will be.  
be, the merriest will be, the merriest will be.

This system contains the third and fourth systems of music. The top system has two vocal staves with lyrics. The bottom system has two piano staves with musical notation.

This system contains the fifth system of music, which is a piano accompaniment consisting of two staves.

This system contains the sixth system of music, which is a piano accompaniment consisting of two staves.

# The Admired Finale, to the Grand Opera of **THE FREEBOOTERS,**

as Sung by

*Miss Betts, Miss Toward, Miss Boden,  
Mr. Phillips, Mr. Learman, Mr. Lenson, Mr. Bland &c.*

at the  
**Theatre Royal, English Opera House,**

Composed by F. PAER,

*Arranged & Adapted to English Words by*

**W<sup>M</sup> HAWES,**

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**ALLEGRO MODERATO.**

First system of piano accompaniment. Treble staff begins with a forte (*f*) dynamic. The bass staff has a forte (*fz*) dynamic. The system concludes with a piano (*p*) dynamic.

Second system of piano accompaniment. It features a variety of dynamics including *fz*, *p*, *fp*, and a crescendo (*Cres:*) marking.

**GIANNI.**

Ah! my La...dy! are you bet...ter? you are weep...ing! what's the

Third system of music, including the vocal line and piano accompaniment. The vocal line begins with the lyrics "Ah! my La...dy! are you bet...ter? you are weep...ing! what's the". The piano accompaniment starts with a piano (*p*) dynamic.

mat\_ter? you are weeping, what's the mat\_ter? Ah la...dy! what's the

ISABELLA. GIANNI.

mat\_ter! Oh! my husband! Eh! take it

*fz p fz p*

*fp fp*

ISABELLA. GIANNI.

cool...ly. Tell me, pri...thee! Eh! tell you

*fz p*

*fp*

ISABELLA.

what? Edo\_ar...do! Ah! tell me where is

GIANNI

he? Why I fancy, why I fan...cy,

Rinf: *p* Rinf: *p*

but, but, but I know not. Edo...ar...do Eh! Oh my

ISABELLA. GIA: ISA:

*f p f p*

husband, tell me, tell me, tell me, tell me, Gianni.

GIANNI.

eh! but, eh! eh! but I know not

*f p f p f p f p f*

tell me! To speak then tru...ly, to speak then

GIANNI.

*p*

tru-ly, I'm in-clind to think it greatly, he is

*f* *p*

where I ve-ry lately, Thought I soon my-self should be, thought I

*f*

ISABELLA.

soon myself should be Ah! that death would set me free, would

*fz* *p*

set me free, Ah! that death would set me free, Ah! that

GIANNI.

Ah! I'm in-clind to think it greatly, he is

*f* *p* *f*

death would set me free,  
 where I thought I soon my...self should be.

*f* *p* *Rinf:*

LENA.  
 Cec...  
 CECCHINA.  
 Dear

ALLEGRO

*f* *fp*

chi...na is come, to wish us joy, A...  
 Gianeni I'm come, to wish you joy, A...

*fp* *fp* *f* *p* *f* *p*

las look here! A... las look here

las look here! A... las look here

*fz* *p* *fz* *p* *fz* *p* *fz* *p*

GIANNI.

Run fetch some wa...ter, run fetch some wa...ter, fly!

*fz* *p* *fz* *p* *fz* *p* *fz* *p*

ISABELLA.

she's going to die I fear. No leave me to my fate,

*f* *p* *fp*

To one so lost as me, so lone and deso...

*fp*



LEN:  
CEC: 7

late, all pi...ty is cruel...ty, all pi...ty is cruel...ty, Nay

Rinf: f fp

GIANNI.  
cease this strange misgi...ving, your hus...band still is living, Now that's past

f fp fp fp fp fp

ISAB: LEN: CEC: ISAB: LEN: CEC:  
my be...lei...ving. Li...ving! In...deed! Li...ving! In...

fz fp fz fp fz fp fz fp

GIANNI.  
...deed. That may be.

fz f f p fp fp

LEN: CEC:

Nay banish ev'ry fear, For see your lord is

*f p f p f p*

GIANNI: LEN: CEC:

near. Well then he must be li...ving. Hence ev'ry fear, hence ev'ry

*fp fp fp*

Cres:

fear for see your lord is near, for see your lord is here.

GIANNI.

May be, may be.

*f*

Allegro giusto.

*f*

EDOARDO.

Cheer up, I bring with me, Good news of joy and

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment starts with a treble clef and a dynamic marking of *tr* (trill) over the first few notes, followed by a *p* (piano) dynamic. The bass line provides a steady accompaniment.

rapture, Good news of joy and rapture, U...ber...to's no...ble

The second system continues the vocal line and piano accompaniment. The vocal line includes a triplet of notes. The piano accompaniment features a *rf* (ritardando forte) dynamic marking, followed by a *p* (piano) dynamic, and then a *fp* (fortissimo piano) dynamic marking. The bass line continues with a simple accompaniment.

heart, Hath scornd th'avenger's part, He frees me from my capture, To

The third system continues the vocal line and piano accompaniment. The vocal line includes a triplet of notes. The piano accompaniment features a *f* (forte) dynamic marking, followed by a *p* (piano) dynamic. The bass line continues with a simple accompaniment.

life, to love, and thee, he frees me from my capture, to life, to love, and

The fourth system concludes the vocal line and piano accompaniment. The vocal line includes a triplet of notes. The piano accompaniment features a *f* (forte) dynamic marking, followed by a *p* (piano) dynamic. The bass line continues with a simple accompaniment.

ISAB:

thee, to love, and thee, to life, to love, and thee His

Rinf: f fz

heart I never doubted, What joy what bliss is ours, what joy what bliss is

LENA. CECC:

I never could have thought it, Yes joy indeed is yours, yes, yes joy indeed is

fz fz

ours.

GIANNI.

yours. My lord most circumspctly, I

pp pp

beg to recommend you, To start from hence di...rectly, I'm ready to at...

tend you, Now, sir for once be wise, And take a fool's ad...vice. And

take a fool's ad...vice. No! I will not leave this spot, Un...

EDOARDO.

less U...ber...to too, Our for...mer feuds for...got, Re...turn, with all his

24

GIANNI.

crew, re...turn with all his crew. Now sir, if they're in-

*f* *pp*

...clin'd to stay, do let then have their way, do let then let then have their

*f*

ISABELLA.

way. If nought this hope de...feat, Then is our joy com...

plete, **EDOARDO:** But if our pray'r he spurn, We will not hence re...

But if our pray'r he spurn, We will not hence re...

LEN: CEC: ISABELLA.

turn. GIANNI. He's coming! he's coming! EDO: we will not hence re...

turn. He's coming! he's coming! we will not hence re...

*f* *f*

LEN: CEC: ISAB: EDO: we will not hence re...turn. we

turn, beg, en...treat, we will not hence re...turn. we

GIANNI

beg, en...treat, I trust his heart will turn. I.

*fz* *fz* *f*

will not hence re...turn.

will not hence re...turn.

trust his heart will turn.

*f*

14 MODERATO  
ISABELLA

Oh! re...turn with us re...vi...sit, Once a...gain your na...tive

*f* *p*

This system contains the first vocal line and piano accompaniment for Isabella. The vocal line begins with a fermata on the first note, followed by a melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics *f* and *p* are indicated.

land, with us visit once a...gain your na...tive land, once a...

This system continues the vocal line and piano accompaniment. The vocal line has a fermata on the word 'land'. The piano accompaniment maintains its rhythmic accompaniment.

EDOARDO.

gain your na...tive land. Hear my pray'r do not despise it, grant us

*f* *p* *f*

This system introduces the character Edouardo. The vocal line starts with a melodic phrase. The piano accompaniment features a more complex texture with chords and moving lines. Dynamics *f*, *p*, and *f* are used.

a for\_gi\_ving hand, grant us a forgi\_ving hand, grant a forgiving

*p* *f* *p* *f*

This system continues Edouardo's part. The vocal line has a fermata on 'hand'. The piano accompaniment includes a prominent chordal texture in the left hand. Dynamics *p*, *f*, *p*, and *f* are indicated.



CECCHINA.

LENA.

hand grant a forgiving hand. Listen to them I en-treat you, I too

*fp*

GIANNI.

join in their re-quest. So do I dread sir have

ISABELLA.

LENA. e CECC:  
EDOARDO.

Reach us a for-gi-ving hand, grant us a for-gi-ving hand.

Reach us a for-gi-ving hand, grant us a for-gi-ving hand.

pity, reach us a for-gi-ving hand, grant us a for-gi-ving hand.

OGGERO.

We too join thy faithful hand, grant us a for-gi-ving hand.

OGG e coro  
Coro.

grant us a for-gi-ving hand.

*f* *p* *ff* *fz*

UBERTO.

Silence! silence! ye sue in vain, in vain, All un-

*fp* *f* *tr*

...bending, all unbending, un...bending is my mood; Home and wife for thee, for

*p* *Tempo primo.* *p*

thee remain, nought for me but so-li-tude, home and wife for thee remain, nought for

me but so-li tude, noughtforme but so-li-tude; but ere ye

*fz* *f*

leave my lone retreat, I would beg one poor re...quest, I would beg, I would

*p* *fp*

EDOARDO. ISABELLA

beg one poor re...quest. Name it, I bow to thy be...hest, Anxious...

LENA. CEC: ISA: LEN: CEC:

...ly my heart doth beat. See, thy will we all at...tend. See thy will we all at... see thy

EDOARDO.

see thy

GIANNI.

How the deuce will all this end, yes, yes

OGGERO.

See thy will we all at... see thy

will

...tend, we all at...tend, yes, yes, yes, yes,

will we all at...tend, yes, yes, yes, yes,

see thy will we all attend, yes, yes, yes, yes,

...tend ----- see thy will we all attend see thy will we all attend.

OGGERO and CHORUS.

UBERTO.

see thy will we all attend see thy will we all attend. That sad

night whose luck...less slaughter, Drove me forth a wand'rer wild, Tore me

ISAB: LEN: CEC:

Do ye  
EDOARDO.

Do ye  
OGG: e coro.

Do ye  
GIAN: e coro.

from mine on...ly daugh...ter, Whom I left be hind a child. Do ye

*fz* *Cres poco*

now hope still re...tain, E'er to see your child a - gain, E'er to

now hope still re...tain, E'er to see your child a - gain, E'er to

now hope still re...tain, E'er to see your child a - gain, E'er to

*a poco.* *f*

see your child a...gain, do ye hope.....

see your child a...gain, do ye hope.....

see your child a...gain, do ye hope.....

see your child a...gain, do ye hope.....

UBERTO.

Yet an

*p* *f* *p* *f*

infant, for ah! my wife, Died the day : she gave her life, I en...

*p*

...trus...ted to the care, Of a cer...tain woman, known by the

name of Ghita, there, scarcely one year old was she, If still

*p*

li...ving, she would be, On this day, on this day just twenty one.

*fp*

ISABELLA.

*f* Ah! Prithee say?

LENA. CECC: *Sotto voce.*

What means this outcry what means this outcry

EDOARDO. *Sotto voce.*

What means this outcry what means this outcry

OGG: e CORO. *Sotto voce.*

What means this outcry what means this outcry

GIAN: e CORO. *Sotto voce.*

What means this outcry what means this outcry

*fp* *fp*

ISABELLA .

UBERTO .

Recit:

Tell me, Oh Heav'ns this strange forboding this belov'd and long lost daughter, was her name \_ Caro \_

ISAB: UBERTO .

ISABELLA .

UBERTO .

... lina, Saints! that tone! I am she my father, Daughter! tell me, art thou my

ISABELLA .

child? See this jeweld cross I bear, which from dying Ghita's

hand, I re\_civ'd at her com\_mand, I have ne\_ver ceas'd to



UBERTO .

wear, this perhaps may help to clear. There is nought of mys-try

*fp* *fp*

here 'Tis thy mother's cross I fast'ned round thy neck, the very

*f* *fp* *fp*

night, when in wrath of heart I hasten'd from my home in desp'rate flight, from my

*fp* *fp*

home in desp'rate flight.

LENA. C.F.C.C.:

ISABELLA

mo ... ment of ex ... treme de ... light. Ah my

EDOARDO.

mo ... ment of ex ... treme de ... light.

OGG: e CORO.

mo ... ment of ex ... treme de ... light. UBERTO:

GIAN. e CORO.

mo ... ment of ex ... treme de ... light. Ah my

*ff*

*p*

father, and thee I knew not, and thee I knew not.

Mo ... ment of ex ...

Mo ... ment of ex ...

CORO mo ... ment of ex ...

daughter, and thee I knew not, and thee I knew not. mo ... ment of ex ...

*ff*

...treme de...light Oh how mo...ving is this

...treme de...light Oh how mo...ving is this

...treme de...light Oh how mo...ving is this

...treme de...light Oh how mo...ving is this

Mezzo *p*

sight, bliss for e...ver be their lot, bliss for

sight, bliss for e...ver be their lot, bliss for

O G G E R O. Solo Tutti.

sight, bliss for e...ver be their lot, bliss for

sight, bliss for e...ver be their lot, bliss for

*f*

e...ver bliss for e...ver be their lot, may bliss for  
e...ver bliss for e...ver be their lot, may bliss for  
e...ver bliss for e...ver be their lot, may bliss for  
e...ver bliss for e...ver be their lot, may bliss for

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The lyrics are: "e...ver bliss for e...ver be their lot, may bliss for".

e...ver be their lot.  
e...ver be their lot.  
e...ver be their lot.  
e...ver be their lot.

The second system continues the vocal and piano parts from the first system. The lyrics are: "e...ver be their lot.". The piano accompaniment includes a "Dim:" (diminuendo) marking in the right hand.

ANDANTE SOSTENUTO.

EDOARDO.

Dare I

venture to call thee father, dare I use that sa cred name ---

*p*

let me bent un to the earth with shame, kneel for par don at thy

6

ALLEGRO. UBERTO.

feet, kneel for par don at thy feet. Come un to my bo som

*f* *p*

ISAB: LENA: e CECC:

Now our rap... ture is com... plete, now our rap...  
**EDOARDO.**

Now our rap... ture is com... plete, now our rap...  
**OGGERO.** **OGG: e CORO.**

Now our rap... ture is com... plete, now our rap...  
**GIANNI.** **GIAN: e UBER: e CORO.**

ra... ther. Now our rap... ture is com... plete, now our rap...

... ture, now our rapture is com... plete.

... ture, now our rapture is com... plete..

... ture, now our rapture is com... plete. **GIANNI.**

... ture, now our rapture is com... plete. Here's an end to our dis...

as...ter and a glorious end e-nough, and a glorious end e...

*fp* *fp* *f*

...nough, Both for my sake and my master's, We were both but bad...ly

*p*

off, peo-ple say a work's half en...ded, if 'tis on...ly well be...

...gun, if 'tis only, if 'tis only well be-gun,

*f* *fp*

but the say-ing might be mended, A work's best ended when well

*fp* *fp* *fp*

LENA.

I sup-pose that you'll de-ceive me, you dont mean to mar-ry

done.

me, I suppose that you'll deceive me,

Marry wont I tho' be-leive me I'm as true as man can



you dont mean to marry me, then you really wont deceive me,  
be, Marry wont I, do be ...

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "you dont mean to marry me, then you really wont deceive me, be, Marry wont I, do be ...". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

and you mean to mar-ry me, and you mean to mar-ry me.  
...leave me, I'm as true as man can be, I'm as true as man can be.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "and you mean to mar-ry me, and you mean to mar-ry me. ...leave me, I'm as true as man can be, I'm as true as man can be." The piano accompaniment continues with a similar rhythmic pattern, ending with a double bar line.

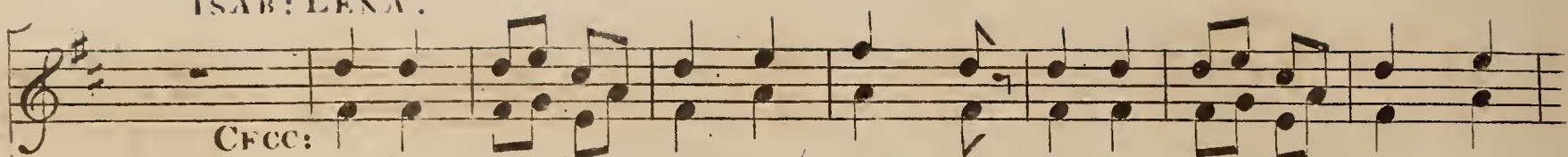
ALLEGRO VIVACE.

*p*

The third system of the musical score is a piano accompaniment piece. It is marked "ALLEGRO VIVACE." and begins with a piano (*p*) dynamic. The music is written on two staves (treble and bass clefs) in a 2/4 time signature and a key signature of one sharp (F#). The piece features a rhythmic pattern of eighth and sixteenth notes, with a melodic line in the right hand and a bass line in the left hand.

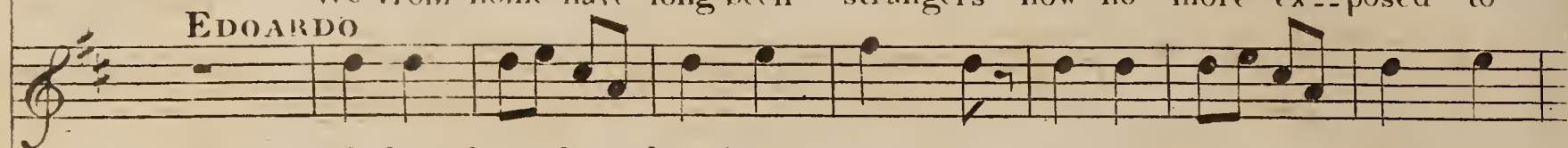
ISAB: LENA.

CFCC:  
 We from home have long been strangers now no more ex-posed to



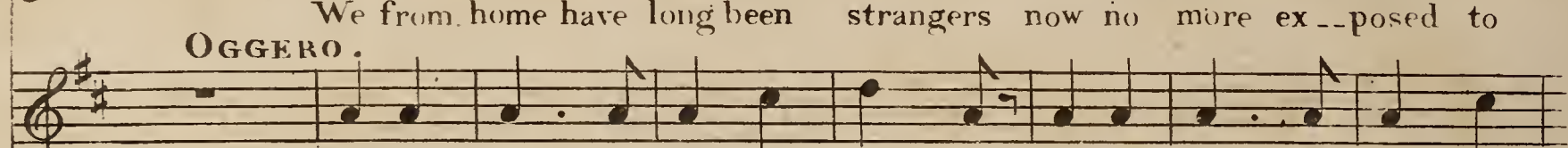
EDOARDO

We from home have long been strangers now no more ex-posed to



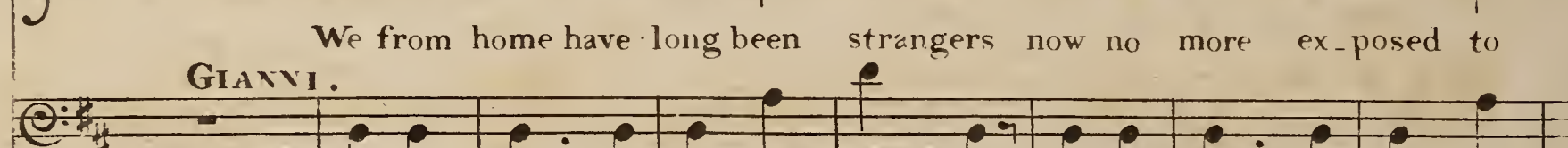
OGGERO.

We from home have long been strangers now no more ex-posed to



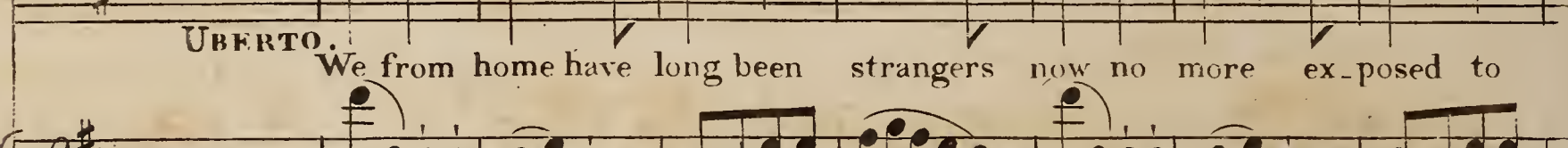
GIANNI.

We from home have long been strangers now no more ex-posed to



UBERTO.

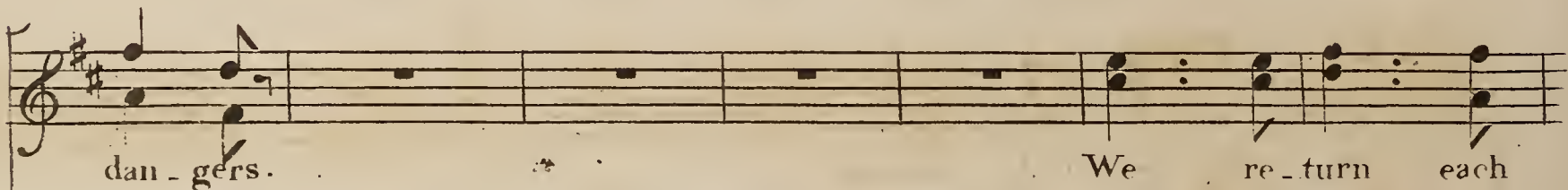
We from home have long been strangers now no more ex-posed to



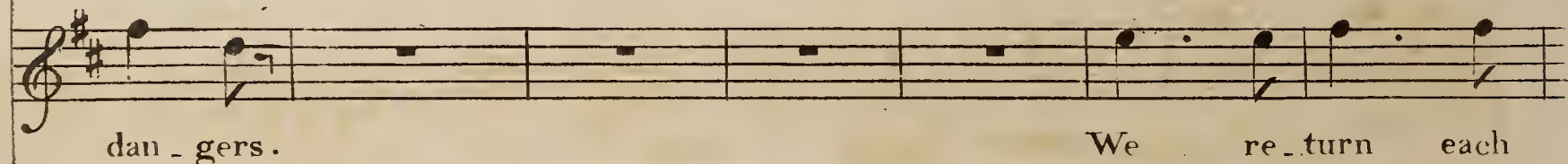
*f*



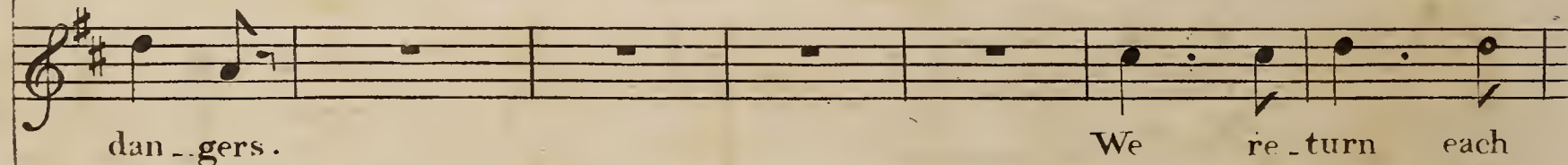
dan - gers. We re - turn each



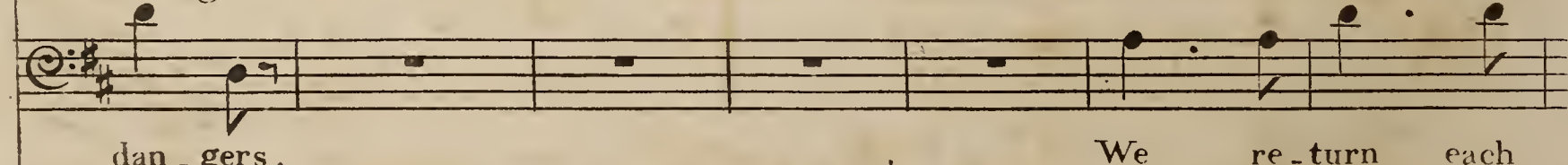
dan - gers. We re - turn each



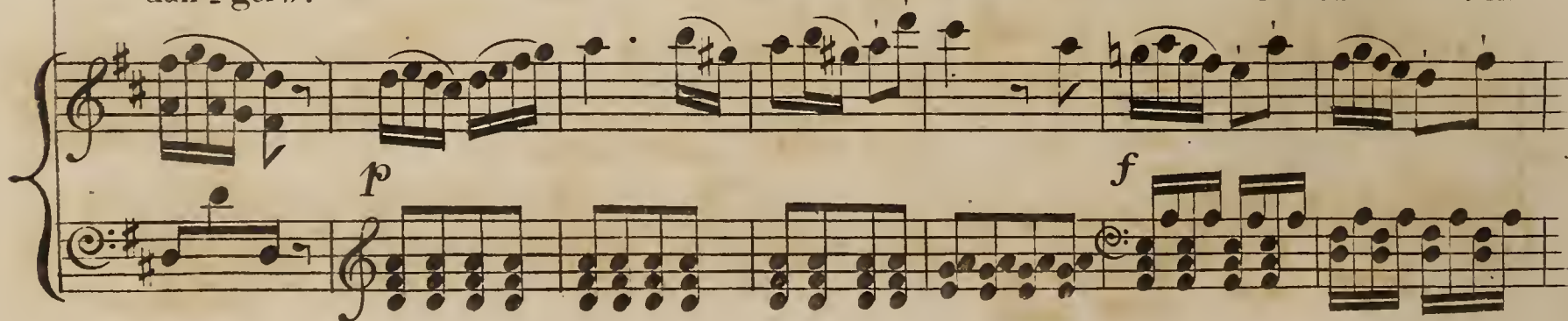
dan - gers. We re - turn each



dan - gers. We re - turn each



*p* *f*



joy to share . . . That at . . .

joy to share . . . That at . . .

joy to share . . . That at . . .

joy to share . . . That at . . .

*p* *f*

...tends the so...cial hearth .

...tends the so...cial hearth . Coro.

...tends the so...cial hearth . We from home have long been

...tends the so...cial hearth . We from home have long been

strangers, Now no more ex...posed to dangers

strangers, Now no more ex...posed to dangers

*fz* *p*

Detailed description: This system contains the first two systems of a musical score. The first system has a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are "strangers, Now no more ex...posed to dangers". The second system is identical to the first. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings include *fz* (forzando) and *p* (piano).

We re...turn! each joy to share,

We re...turn! each joy to share,

We shall breathe! our na...tive air,

We shall breathe! our na...tive air,

*ff* *p* *f* *p*

Detailed description: This system contains the second two systems of the musical score. The first system has a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are "We re...turn! each joy to share,". The second system is identical to the first. The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings include *ff* (fortissimo), *p* (piano), *f* (forte), and *p* (piano).

That at-tends the so-cial hearth! that at-

That at-tends the so-cial hearth! that at-

We shall tread our na-tive earth, we shall

We shall tread our na-tive earth, we shall

...tends the so-cial hearth, that at-tends the so-cial hearth,

...tends the so-cial hearth, that at-tends the so-cial hearth,

tread our na-tive earth, we shall tread our na-tive earth,

tread our na-tive earth, we shall tread our na-tive earth,

ISABELLA.

Hence with hate and grief and

*p.*

care, hail to friendship love and mirth, Hence with hate and grief and

EDOARDO.

Hence with hate and grief and  
UBERTO.

Hence with hate and grief and

ISABELLA. CECC:

care hail to friendship love and mirth, Hence with hate and

ED: OGG: e CORO.

care hail to friendship love and mirth, Hence with hate and

GIAN: UB: e CORO.

care hail to friendship love and mirth, Hence with hate and

*fz*

*f*

grief and care, hail to friendship to friendship love and mirth

grief and care, hail to friendship to friendship love and mirth

grief and care, hail to friendship to friendship love and mirth

*p*

to friendship!

to friendship love and mirth,

to friendship!

to friendship love and mirth,

to friendship!

to friendship love and mirth,

*f*

*p*

*f*

*p*

to friendship to

to friendship to

to friendship to

*f* *p*

*p* *p*

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics 'to friendship to' are repeated across the three vocal staves. The piano part features a melodic line with slurs and dynamic markings of *f* and *p*, and a bass line with chords and a dynamic marking of *p*.

Piu Stretto.

friendship love and mirth to friendship love and mirth

friendship love and mirth to friendship love and mirth

friendship love and mirth to friendship love and mirth

Piu Stretto.

*ff*

Detailed description: This system continues the musical score with three vocal staves and a piano accompaniment. The tempo is marked 'Piu Stretto'. The lyrics 'friendship love and mirth to friendship love and mirth' are repeated across the three vocal staves. The piano accompaniment features a melodic line with slurs and dynamic markings of *ff* and *p*, and a bass line with chords and a dynamic marking of *p*. The piano part includes several triplet markings.



to friendship love and mirth to friend ..... ship

to friendship love and mirth to friend ..... ship

to friendship love and mirth to friend ..... ship

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "to friendship love and mirth to friend ..... ship". The piano part features a steady accompaniment with eighth and sixteenth notes.

love ..... and mirth.

love ..... and mirth.

love ..... and mirth.

FINE.

The second system continues the vocal and piano parts. The lyrics are: "love ..... and mirth.". The piano accompaniment concludes with a final cadence. The word "FINE." is written at the end of the piano part.

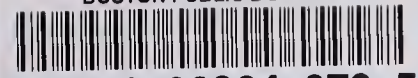












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